

Current issues of general music pedagogy
Monograph edited by Prof. Volodymyr Cherkasov



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pedagogy**

*Monograph
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**Актуальні питання загальної
музичної педагогіки**

*Монографія
за редакцією проф. Черкасова В.Ф.*

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**RESERVES OF PRACTICAL TRAINING OF FUTURE
ART SPECIALIST'S IN
THE CONTEXT OF MODERN CHALLENGES
РЕЗЕРВИ ПРАКТИЧНОЇ ПІДГОТОВКИ
МАЙБУТНІХ ФАХІВЦІВ МИСТЕЦЬКОГО ПРОФІЛЮ В
КОНТЕКСТІ ВИКЛИКІВ СУЧАСНОСТІ**

Globalization processes, which determine the life of modern civilization, require the identification of the main priorities not only in the nature and content of education, but also in the development of pedagogical research oriented to certain historical changes. There is an urgent need to define a new strategy and identify the main directions of scientific and pedagogical activity, taking into account the depth of radical changes that fundamentally changed the human community. A specific situation has formed in the modern world, caused by changes in the social, economic, and cultural spheres of society and changes in modern man himself. This causes increased attention to research activities in the conditions of modern higher education, including art. Improving the psychological training of future teachers involves the systematic use of active learning methods. It is necessary to methodically think through and organize all stages of students' research activity, starting with the formation of the need for it and corresponding motivational attitudes and ending with the search for solutions to professional problems and ways to improve pedagogical skills. The result of such work should be the development of students' pedagogical thinking, pedagogical goal-setting, pedagogical reflection and professional orientation, which would be distinguished by a deep need for active creation that characterizes the individual's personal level.¹

¹ Олексюк Ольга Миколаївна. *Дослідницька діяльність кафедри у вищому мистецькому навчальному закладі: європейський досвід* Проблеми освіти : наук. зб. / Інститут інноваційних технологій і змісту освіти МОН України. К., 2014. Випуск 79. 310 с. С. 170–174.

The weakest, in our opinion, is the first, initial level of the methodical system: the formation of the need for future specialists in the artistic profile in research work, self-education and self-education, and this means the need that is dictated by professional activity, and not by factors external to it. corresponding to the real set of tasks of a modern art school.

In the practice of institutions of higher art education, various attempts are made to solve the specified problem, such as: actualization of students' need for the development of communicative abilities and self-regulation when acting out pedagogical situations in various training systems, development of research motivation in educational games. Most often, professional orientation is formed indirectly – through the creation of model situations or through the identification of general personal problems in situations that make the same demands as professional activity.²

The most effective way would be the direct conditioning of students' research activity with the problems of pedagogical activity, which to a certain extent also takes place in traditional education, but in a belated form. After mastering the main disciplines of the psychological-pedagogical cycle, students enter pedagogical practice and face the issues that they previously solved mainly theoretically. At the same time, the motivation born directly in the course of working with students turns out to be inferior in many ways, since students are not always able to assess the real reasons for their failures and difficulties, the search task due to the focus on the quick acquisition of an artistic craft, on reproductive methods of pedagogical activity. A similar picture due to the incompleteness of the methodical plan is observed among correspondence students.

The introduction of continuous pedagogical practice created conditions for overcoming the theoretical closedness of the studied disciplines and the motivational deficit in the research work of students, their self-education and self-education. At the same time, only the very fact of the distribution of practice for the entire period of study in an institution of higher art education (as well as the fact of combining study with practical activity for part-time students), without changing the system of its relationship with the study of individual disciplines, is not capable of qualitatively changing the motivational basis of educational activity students.

One of the ways to actualize the self-educational and self-educational motives of students of a higher art education institution is that the

² Олексюк Ольга Миколаївна. *Навчально-методичний посібник "Практикум з методології наукових досліджень"* Київський університет імені Бориса Грінченка, Київ. 2020.

teacher organizes situations in which the initial formulation and understanding of the problem is directly related to the reflected task of the modern art school and the student's experience. Over time, the problem situation formed in the natural conditions of educational work with students develops and is solved with the help of model situations, discussions, and creative tasks. Such a movement away from real problems is possible and must be implemented in the process of training future specialists. In some institutions of higher art education, the formation of creative activity of students is carried out in the form of separate problem tasks in practice, preparation of research groups.

We will consider the work experience of preparing and organizing problem situations during the pedagogical practice of students and their subsequent resolution in the process of using active learning methods in psychology classes.

As you know, the most important comprehensive skill that characterizes the level of psychological training of future specialists is the ability to adapt ready-made methods to specific conditions, to independently develop psychodiagnostic techniques in relation to the needs of future specialists. In workshops and practical manuals for psychology students, such a task is usually not asked or is asked in a general way, without specifying how to solve it. At the same time, as the experience of our work shows, the solution is accessible to its students and promotes the development of their professional interest and creativity.

The first experience of constructing psychodiagnostic methods by students includes four stages: preparatory (observation of students at school, work with literature, group discussions, individual consultations); works on the analysis and clarification of the compiled methodology, conducting a group discussion on individual works), actually research – (students conduct research in an art school, describe the results, analyze them, draw conclusions about the task of improving the educational work of the teacher, if possible, these conclusions are immediately checked during pedagogical practice). At each stage of the work, special attention is paid to the research activity of students, which develops pedagogical goal-setting, pedagogical thinking, and self-evaluative, developmental pedagogical reflection, and the implementation of both combines methods of individual and group work.

Let's dwell in more detail on the maintenance of each of the listed stages of this activity.

First, students are given the task of summarizing their observations in the classroom, conducting special observations and conversations with the teacher in order to identify the most acute educational problems in the given

group and outline ways to solve them. In general, the results of such work are, as a rule, unsatisfactory: pedagogical problems are formulated by students in an imprecise, diffuse manner, the specifics of the pedagogical situation are not reflected much, there is no attempt to identify cause-and-effect relationships; the ways of solving pedagogical problems identified by them are characterized by the search for original, non-standard, various means of influence, but they are still often one-sided, fragmentary; the instruction on adaptation to the existing situation, and not on the transformation of the teacher's practice, is noted.

Then, in the course of a group discussion led by the teacher, students discuss the selected problems, specify and deepen them; it is determined what information about the individual characteristics of students or interpersonal relationships in the classroom would help outline effective ways of educational activity. Special questions of discussion: whether psychological knowledge is really necessary for improving the work of a teacher, whether he possesses it, or whether he needs to conduct special psychodiagnostic studies.

Organizing the discussion, the teacher leads to the following decisions: the pedagogical problem should be formulated as concretely as possible and should correlate such points as a clear definition of the goals of art education, taking into account individual and age characteristics, searching for appropriate methods of influence (what to teach, whom to teach, how to teach; and by analogy: what to educate, whom to educate, how to educate); solving the pedagogical problem requires in-depth and differentiated knowledge of the psychological characteristics of students, which (with the necessary degree of depth and specification) sometimes may not be possessed by even the most observant teacher; the search for effective ways to solve the given problem involves conducting special psychological studies that should supplement, deepen and specify the teacher's knowledge about students.

In the course of such discussions, individual students try to prove that "the teacher already knows his students, without special research", that "he does not have time to conduct psychological research", etc. For proof, the teacher can cite excerpts from conversations with teachers that, as a result of conducting special studies, it was possible to identify and overcome such negative aspects of the work, which he did not pay attention to before; in a number of cases, such a point of view can be defended by senior students who conduct scientific research work in pedagogy and psychology, finally, in the student group there will be opponents regarding the opinion of skeptical students.

As a result, such a discussion helps students to formulate specific pedagogical problems in the given field, gives an initial idea of how to compose psychological methods used to solve specific practical tasks, shows the possibilities of using psychodiagnostic methods in practice, which to some extent forms research motivation. The nature of the discussion is mixed: it includes the features of discussion-problems, discussion-illustrations, discussion-evaluation, and even discussion-exercises with a special organization. After the class, students determine the object, subject and tasks of the research, identify the indicators of the phenomenon under investigation, prepare a plan for the future methodology, at the same time they use the recommended literature, and if necessary, individual consultations are held with them.

The first experience of self-constructing psychodiagnostic techniques by students involves special work on forming a certain mood in them – confidence in the success of the task and conviction that the methods prepared in relation to a specific pedagogical situation are more interesting and useful for the teacher than those taken from the literature and used in an unadapted in the form

The second preparatory discussion is structured as a discussion of issues related to the development of individual parts of the psychodiagnostic methodology. The teacher invites students to express their opinion about how many methodological techniques and in what combination should be used to obtain reliable data on a particular problem. Next, individual research tasks formulated by students are discussed in terms of their depth, completeness, and specification; various assessments are expressed regarding the set of indicators of the studied phenomenon selected by one or another student; in some cases, the selected indicators are scaled. In the course of the discussion, the possibilities of modifying some methodological techniques used by psychologists (for example, the technique of varying the degree of strictness of the teacher's control used in the study of cognitive interests, for the research tasks selected by the student. In addition, in the second session, students discuss a number of technical issues: how to formulate the instruction for students, so that it performs motivational, orienting, guiding, explanatory functions, corresponds to the age characteristics of students, how to simulate the situations, in a generalized form, laid down in the selected indicators, how to process the results with the least amount of time and the maximum possibility of their practical use.

At the corrective stage, students perform the second written work "Analysis-clarification of complex methods of studying the moral qualities of the personality of an art school student", in which they examine in detail

the advantages and disadvantages of their method, possible difficulties in its use, ways to correct inaccuracies, shortcomings and remove possible difficulties; As a result of this analysis, corrections are made to the initial version of the methodology.

At the last, actual research stage, students conduct research in the classroom as part of pedagogical practice and prepare a written work describing the organization of the research, its results, conduct an analysis, and draw a conclusion about the opportunities and tasks for improving the teacher's work. After that, in a practical session, the results of the research and the possibilities of their use are discussed by the group.

Subsequently, the work on the construction of methods acquires a more condensed character: after discussing the problem in class, students compose methods and conduct research in the classroom during one academic week. In the process of studying the course of age and pedagogical psychology, students perform the following work on four topics – the study of moral qualities, self-esteem, known interests of students and interpersonal relations with a group of students of art schools.

In setting educational tasks for students, some features of the target component of the activity varied from these works. Goal setting during the construction of the methodology was carried out according to one of the following options for presenting the task: 1) to independently choose the actual research problems (and in accordance with them to draw up the methodology and test it) 2) to specify the purpose of the research in a given direction (for example, from the study moral qualities of students) in accordance with the peculiarities of the pedagogical situation in the classroom; 3) present a system of research goals in the case when specific features of the pedagogical situation are indicated; 4) adhere to a content-specific and specifically formulated goal by the teacher (for example: to study the ratio of anticipatory, step-by-step and final emotional regulation

Each of the options for presenting the task is aimed at developing certain skills in students: evaluating pedagogical situations from different angles and looking for ways to solve them in connection with the use of psychological research methods (options 1-4), determining the possibilities of varying methodological techniques for obtaining reliable results, translating indicators into specific situations, questions, experimental models.

The organization of each cycle of student research was decided by us as work without a sample or according to a sample (when students were offered to study specific developments of methods). In the first case, the preparatory stage is time-consuming, but it turned out to be more effective.

After the entire cycle of the first direction from the development of

the methodology to the practical use of the obtained data, they themselves often propose to conduct the further discussion of the methods and results in a slightly different way – after the approbation of the methods, motivating it by the fact that "it is interesting to think about it ourselves", "we want to try", "we already have experience", "it is clear how to do it". After the first cycle of research, the depth of the psychological vision of educational problems, the accuracy of their formulation, and the punctuality of the analysis were noted. The need for individual consultations-meetings with the teacher and "teacher-teacher-student" councils has increased.

The teachers of the art school are interested in the research conducted by the students of the faculty: they ask to conduct additional research with other groups of students, rewrite the students' methods, consult on the organization of the research – all this develops the need for psychological self-education and creativity in future teachers.

Educational games (such as the "Dispute" game) with a pronounced reflexive element, which involve quasi-research activities on current psychological and pedagogical problems, stimulate the development of students' professional orientation, their pedagogical goal-setting, thinking and reflection: in the process of the game, different positions collide and are search for effective ways to solve the problems. The peculiarity of our approach is that the problematization is partially carried out by the students themselves before the start of the game-dispute during the performance of special tasks in pedagogical psychology.

We have developed the content of the game-dispute "Psychology of education of six-year-old students in an art school", which involves a clash of positions of supporters of game and non-game methods of teaching six-year-old students. Groups of "theorists", "opponents", "critics" and "coordinators" take part in the debate, who were given the following tasks: to defend the position of six-year-old girls' education within the framework of game activities, within the framework of educational activities; prepare questions demonstrating the weakness of both positions; direct the efforts of all participants to positive interaction and preparation of a solution.

Before participating in the debate, delegates from each group, based on the assigned tasks, must attend (preferably in cooperation with senior students to prepare and conduct) 1-2 lessons in a class of six-year-olds based on game or educational activities, which will allow to sharpen the problem of the dispute and provide additional arguments for participants. In addition, before holding the debate, the participants had to familiarize themselves with the special literature on the problem and talk with the teacher about the shortcomings and difficulties in the education of six-year-olds, i.e. the

formulation of the problem was first related to the practical observations of students, and then it was proposed in the form of the formulation of the following theses and antitheses : the basis of education for six-year-olds should be play (educational) activity; the game to the greatest extent corresponds (no longer fully corresponds) to the age (increased) capabilities of six-year-olds; the game (teaching) provides the developmental effect in the education of six-year-olds in the best way.

In the course of the debate, when the dynamics of the positions of all participants are fixed, students must move from the undifferentiated antithesis of "game – learning" presented in the opinion of many teachers to the more correct one – "game activity – educational activity", make sure that the work experience of innovative teachers is based on the formation of educational activities in six-year-olds (although separate game actions are included in the fabric of the lesson, they are subordinate to the solution of the educational task), to address the problem of readiness for schooling.

After the completion of the theoretical part of the dispute – making a decision – a stage of reflection on the statements, questions of the game participants, key moments of the dispute is introduced, and it is discussed how satisfied the participants are with the decision made.

Another companion game, built dialogically, is conducted on the topic "Style of communication with the class." It organizes the clash of the positions of supporters of the authoritarian and democratic styles of communication (an antithesis that is widespread in the disputes of teachers), provides a solution to the problems of authoritarian pedagogy and pedagogy of cooperation, provides an analysis of the style of pedagogical communication of innovative teachers and the preparation of a solution that fixes the dependence and peculiarities of the pedagogical situation and the advantage of the democratic style characteristic of the true pedagogy of cooperation. In this game, the starting point is also the analysis of observations and work experience of students in the process of pedagogical practice.³

Both games, in fact, act out a pedagogical dispute, and thanks to the preparatory stage, not only the clash of opinions is modeled, but also the fact that it is determined by the specifics of the pedagogical situation and the teacher's approach to work. If possible, it is desirable for students to later carry out some work in an art school taking into account the decisions made

³ Олексюк Ольга Миколаївна. *Навчально-методичний посібник "Практикум з методології наукових досліджень"* Київський університет імені Бориса Грінченка, Київ. 2020.

as a result of disputes for their further evaluation and to consolidate a problematic way of solving pedagogical situations based on psychological knowledge.

In order to better ensure the connection of the specified forms of work in classes with the students' practical experience, we suggested that they keep a "Intern Self-Analysis Diary" and register pedagogical successes and findings in special columns; shortcomings, oversights and problems; possible ways to overcome work shortcomings; skills and personal qualities that must be developed in order to correct pedagogical errors. The systematic correlation of professionally significant skills and personal qualities with individual components of pedagogical activity also serves as a task for the development of professional self-analysis and self-evaluation of students and provides a practical basis for discussing a number of important issues of teacher psychology.

At one of the lectures, we hold a group discussion on the topic "Personality qualities of a master teacher", we discuss the reasons for the teacher's difficulties that characterize the system of necessary pedagogical qualities: lack of correlation between professionally significant personality traits and the components of pedagogical activity; adaptive position regarding difficulties at work; lack of awareness of the role of personal characteristics that determine the program-target and control-evaluation link of activity, and even personal qualities, perform the reference function of an example.

As a result, the need for a targeted analysis of the qualities of a teacher's personality in relation to the components of his pedagogical activity is established, after which students draw up individual self-education plans for each of the components of pedagogical activity: motivation, goal setting, design, pedagogical actions (planned, unforeseen, standard), self-control and self-assessment (anticipatory, step-by-step, final), improvement of activity.

The described forms of work are organically connected with those used by art teachers. For example, in the process of a business game based on the method of educational work, a conversation with the class and its consequences are staged; then, in a group discussion, the pedagogical successes and failures of the student who played the role of a teacher are evaluated. In pedagogical psychology classes, some time is allocated for psychological analysis of situations that arise during the course of the game. In the process of preparing for the role of a teacher, students often use the results of psychological research conducted by them, they try to "incorporate" psychological research into the fabric of the educational event. Such interdisciplinary connections clearly reflect the need for practical application of psychological knowledge in the work of a teacher.

In the teaching of the course "Fundamentals of Pedagogical Mastery", along with group discussions, educational and business games, we use elements of socio-psychological training of pedagogical communication, which are then "played" whenever possible in real situations of pedagogical practice. In the course of mastering this course, students supplement and deepen self-education plans, in which, as a rule, programs for the development of purposefulness and controllability of pedagogical activity, criticality, self-regulation, retention of initiative in communication prevail – teachers rarely set similar self-education tasks, indicating in the vast majority. patience and – thereby demonstrating an adaptive attitude towards the difficulties of pedagogical work.

The purpose of activating the students' educational activity is also the procedure for their performance of individual tasks in age-related and pedagogical psychology (possibly in other disciplines) in combination with a special self-analysis of the extent to which they have demonstrated the qualities of pedagogical thinking and pedagogical learning of the child during the performance of this task. creativity. One of the variants of a similar task: students must self-assess the qualities of professional thinking in a 10-point system on 8 scales – the difficulty of pedagogical thinking, its depth, accuracy and consistency, breadth, flexibility, efficiency, criticality and self-criticism, independence.

During the discussion with the students of each concept, its content was strictly determined, then everyone had to mark on the corresponding 8 axes the points characterizing the general level of development of these qualities in him, and connect them with a thin line. After that, they had to note at what level these qualities were manifested when performing a specific educational task (for example, during a debate, drawing up a methodology, preparing a plan of educational work taking into account the data of a psychological study, etc.) and connect them with a bold line. Finally, it should be noted to what extent these qualities, according to the students, are generally necessary for a class teacher, and connect the dots with a dotted line. By comparing the level of these three lines, students draw a conclusion about the quality of task performance and self-education tasks.

Tasks similar to this one are multifunctional: they emphasize the connection between the solution of educational tasks and professional activity, allow the student to evaluate his work in his figurative form, lead to an understanding of the tasks of self-education of professional thinking – allow them to be concretized, help to monitor professional growth, because provide criteria for its assessment. Among other things, this kind of task increases students' interest in work.

For a teacher, such tasks to a certain extent allow controlling the development of professionally important qualities in future teachers. We will present some results of self-assessment of students according to the scheme described above, obtained in the first lesson on age and pedagogical psychology (topic: "Analysis of the possibilities of using psychology in the activity of a teacher") and after completing a similar task in the last practical lesson of the course. The table shows the average scores of self-assessments of the qualities of professional thinking by second-year students from four educational groups. The statistical significance of the differences in the results was evaluated by comparing the indicators of the first and last rows of the table according to the Student's criterion; the significance of the differences is indicated in the last line, the following notations are used: * – $p < 0.05$, ** - $p < 0.01$.

These tables show that, remaining rather critical, students record the growth of each of the qualities of professional thinking. Similar results are noted when analyzing students' works, their activity, when studying student self-education plans and self-analysis diaries.

On the basis of the presented work experience, it can be noted that one of the effective ways to activate the educational activity of students of higher art education institutions is modeling in the process of teaching the psychology of pedagogical activity, which is provided by special preparation of problem situations, as well as processing and development of self-analysis and self-evaluation of students in during pedagogical practice; on the basis of the practical experience gained directly in working with students, a number of important lines of development of the problem situation and problem solving using the methods of group discussion, educational game, and performance of creative tasks are being built. The result of participation in each of these types of classes should be the practical application of acquired knowledge, abilities and skills in the student's pedagogical activities.

Table 1

**Development of professional qualities of students as a result of
mastering the discipline of age-related and pedagogical psychology**

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Research stage, evaluated criterion		Qualities of thinking							
		Difficulty	Depth	Latitude	Accuracy	Flexibility	Operativeness	Criticality	Independence
At the first practical lesson, to what extent is the quality given	Property in general	5,92	5,13	4,94	5,55	5,76	5,51	7,25	6,87
	It appeared in a specific work	5,32	4,51	4,49	4,90	5,23	5,25	6,32	6,83
	It is necessary for a student	8,78	9,06	9,30	9,21	9,40	9,47	9,29	9,30
In the last practical lesson	How much quality was shown in the work in the classes	6,78	6,25	6,14	6,39	6,36	7	7,94	8,69

A condition for the success of such work is the use of special procedures for the development of the reflexive component of students' activity, dialogization of learning, and the organization of self-education planning and self-education, taking into account the control and evaluation link of their educational activities. Reconstruction of higher and secondary special art schools, additional rights granted to universities to improve the educational process revealed the possibility of changing the content of education, reducing mandatory lectures to 24-28 hours a week. The time for independent and individual work of students has increased. Pedagogical teams of universities conduct a didactic search for rational forms and types of educational activities of students.

With the introduction of new OPPs at ONPs in institutions of higher art education, the psychology of the advantage of extensive ways of improving student training has not been overcome. As the obvious truth proves: if you introduce a new course, a special seminar, a special workshop, a special course, the effectiveness of training in a certain field of pedagogy will increase. The installation of expanding the scope of theoretical knowledge led to the workload of students with classroom classes.

There is another approach that leads to separation of theoretical knowledge from practical skills and abilities in future teachers. The practical value of the theory is exaggerated. One cannot but agree with the opinion that

practical skills and teaching skills are formed on the basis of fundamental theoretical provisions. However, the most important element – its practical focus – is often overlooked in lecture teaching.

Practice in the field of pedagogical activity is considered as an object of study and construction, as a result of which a project (model) of pedagogical reality is created in the student's view. Conclusions about the expediency of anticipatory construction of situations, elements of future professional activity are important for increasing the role of independent educational activity and practical orientation of education.

Emphasis on classroom, mainly lecture teaching does not justify itself from the point of view of didactics of the higher art school. According to the survey data of 265 graduates of pedagogical streams, about 95% of the respondents noted that studying at the university was of great or very great importance in their lives. Among the most significant factors in their professional development, 73% prioritized personal business communication with teachers at seminars, practical and laboratory classes, during research work; 87% noted the leading role of self-education and self-education. 30-40% of graduates do not have the necessary qualities that significantly affect the readiness for after-effects, the strategy of further work with the student to change his personality and behavior. At the same time, the head of the business game emphasized the fact that work should be based on the positive aspects of the student's personality. Students put forward various hypotheses and options for ways of influencing the student – using the technique of replacing interests and hobbies, indirect influence on the personality, using the "pedagogical explosion" method. Methods of neutralizing resistance to educational influences, using the possibilities of children's public organizations were analyzed.

It is justified to combine extracurricular independent work with students conducting small mini-researches in art schools and other educational institutions. Students are offered the following types of tasks: "Based on the work of the pedagogical units, determine at what age and under what circumstances (health, family relationships, communication with friends in art school and outside, etc.) children become difficult". "Using the questionnaire method, find out the presence of permanent work assignments in the families of teenagers or high school students". "Task the students to write an essay on the topic "My academic success." In relation to different groups of students, analyze the reasons that prevent them from learning well. Discuss the results of the analysis with the class teacher and parents of individual students". "Using an Interest Map, Explore Eighth Graders' Vocational Interests". "Based on observations of art school students, show

how the tasks of their development are solved in educational activities". "Learn the work experience of a teacher of one of the city's art schools regarding the implementation of problem-based learning (within one educational topic) ".

Extracurricular independent work is aimed not only at studying certain theoretical material, but also at enriching knowledge through the use of educational games, performing research tasks, writing overviews, abstracts, reports, reviews, opportunities for individual, frontal and group work with students.⁴

A comprehensive approach to the organization of independent work (both in the classroom and outside the classroom) requires the use of intermediate and final forms of monitoring the effectiveness of student activity, individualization of learning. A university teacher can check the progress of each student no more than three times per semester. In this regard, such forms of knowledge control as essays, term papers that replace a credit or exam, test papers, seminars-consultations with a group of students, discussions, selective examination or review of notes, individual or group interviews, consultations, etc.

Individual work is necessary to take into account the inclinations and interests of students and to accelerate the completion of the pedagogy course by well-successful students. It can include the preparation and solution of pedagogical tasks, the implementation of research tasks, the analysis of forms of educational and educational work, the production of didactic materials, self-monitoring of the results of educational activities by topic or section, etc. d.

In the curricula of our higher education institution, 40 hours are allotted for lectures on the pedagogy course. The same amount of study time is allocated to independent work of students outside the educational process; for seminar and practical classes – 20 hours, for individual work – also 20 hours. Discussions are held on the topics "Formation of the communist worldview of students in the general system of educational work", "Ideological and moral education of students", "Methods and means of education", "Forms of organization of education" in addition to other types of educational activities.

The scope, structure, content of independent and individual work, consultation schedules and types of final control are determined by the department and reflected in the department schedule (schedule). In order to

⁴ Tuning Educational Structures in Europe // Universities' contribution to the Bologna Process: An introduction. URL: <http://www.tuning.unideusto.org/tuningeu/>.

make it impossible to overload students, the dean's office of the faculty coordinates all activities of the course or group.

Therefore, with the organization of independent work of students, it is necessary to: divide the entire educational material into separate educational units; to determine the didactic goals of each of them, types, forms and methods of independent and individual work of students; to establish the management of this work with the help of CONSULTATIONS, individual or group tasks, methodical instructions, etc.; provide feedback through self-monitoring and monitoring by teachers; to ensure the full achievement of the didactic goals of each educational unit.

Built with a couple of temporary ones. requirements system of independent work of university students in the art school is still being developed. What are the criteria for selecting the content of the material submitted for independent study by students? What is the best way to manage students' independent educational work? How to teach students the basics of organizing mental work? How to solve the task of training a specialist for continuous postgraduate education? What is the system of independent work of students in each subject and cycle of disciplines?

Pedagogical science and practice must answer these and many other questions during the reconstruction of higher and secondary art schools.

Very useful and timely polemically sharp question about the subject, specificity, functions, possibilities, main directions of development of pedagogical methodology, ways of its influence on improvement of pedagogical activity. The correct formulation and scientific solution of complex issues of pedagogy are indispensable conditions for the success of the reconstruction and renewal of the entire system of education and upbringing. It is impossible to put up with ignoring science when making important management decisions in the field of education development. Absurd recent calls to replace science with best practice. The methodological culture of pedagogical research is not sufficiently high.

Agreeing with many provisions, I want to clarify something, and first of all, the position about the transforming function of the methodology, the ways and means of its implementation in practice. The entire methodology is ultimately aimed at changing reality. Another question is: what is the ratio of the direct and indirect impact of the methodology on practice? The rather rich and sad experience of direct deduction of philosophical approaches, the use of general scientific criteria to solve specific problems, and especially practical tasks, convincingly proves that the epistemological and methodological functions of philosophical knowledge, including the very important task of understanding the dialectic of the

development of one or another sphere of reality, must be carried out through the apparatus of specific scientific knowledge. However, an attempt to regulate practice directly from a methodological standpoint and to put methodology, as one of the interview participants put it, "on a high scientific pedestal" alienates it from practice, which, in turn, gives rise to methodological nihilism.

In fact, pedagogical science has many floors. And jumping from the upper floor to the ground is dangerous, it is better to go down the stairs. It is about the natural connections of philosophical, general scientific and specific methodology of pedagogy, its theory and applied knowledge (in the form of recommendations, advice, requirements, technologies, methods, etc.). It would be incorrect to ask the question, which floor is better or more useful and is alienation from earthly conditions inevitable if the researcher works upstairs? There are two ways to move from top to bottom and back: by jumping between floors or stopping at each one. The methodologist studies the reality, the trends of its development both directly (the view from above is wider, the contours of the general are better visible), and indirectly – through his own theory. After all, it is the laws, ideas, hypotheses, discovered connections that are factors for methodological generalizations and conclusions. I believe that the connection of the methodology with practice, as well as the implementation of its transformative function, is provided indirectly. Otherwise, the system of intra-scientific connections is broken, theory is replaced by methodological postulates.

The strength of the methodology lies precisely in the fact that it synthesizes dialectics, worldview and epistemological approaches with specific scientific knowledge. Such integration highlights leading problems, key ideas. It allows you to understand trends, clarify and choose search tools. While not denying the possibility of direct links between methodology and practice, he prefers the indirect influence of methodology on practice through pedagogical theory and its applied part – methodology. After all, it is not by chance that the participants of the conversation could not cite a single convincing example of the direct influence of the methodology on the transformation of pedagogical reality.

Specific methods of methodology are dialectical and large-scale transformative experiments. In my opinion, the specificity of the methodology is not so much in the method as in the degree of generalization of its subject. And the methods of the methodology itself include analysis.

Theoretical synthesis, modeling, from abstract to concrete. Dialectics, as a study of general patterns, principles and methods of knowledge and transformation of reality, is the key to determining specific

methods of studying and changing any sphere of life". Each science concretizes general approaches, taking into account its subject. Using dialectics, pedagogical methodology embodies it in general pedagogical approaches and methods, for example, in personal-activity, or in the theory and methodology of the development of the educational team.

In the same way, experiments cannot be "removed" from the arsenal of pedagogical theory based only on the scale. There is, of course, also a methodological experiment, if new social orientations, key ideas of a cross-cutting nature, and cognitive tools are tested. But then it is not a matter of large-scale, but of the fundamental novelty and importance of the original positions, ideas and technologies. Large experiments should be guided by a general theory.

It is possible that many disagreements in the opposing positions are also related to the fact that the expanding interpretation of the methodology is dominant. Indeed, any more general knowledge appears in relation to less general as methodological. But in this case, we should talk about the specific functions of pedagogical methodology as a special branch of knowledge. The main purpose of methodology (complex transformation of pedagogical reality) is most reliably carried out through the leading function of methodology — improvement of theory, its apparatus, methods, and not by replacing theory with methodology for the development and implementation of large-scale projects. It is no coincidence that the participants of the creative meeting return to the problems and means of scientific research, asking: "Is there order in the methodological apparatus of research?", complaining that "methodology does not provide theorists with technology, research methods". Importance and sequence of solving pedagogical problems, improving the logic of research, the ratio of empirical and theoretical elements in it?

Legitimate and scientific study of individual stages of research search. For example, it is very important to identify and systematize pedagogical facts or trace the procedure for substantiating a hypothesis. After all, the level of methodological culture and most researchers still wants better. Another thing is the level at which methodological studies are carried out, what is their real return for those engaged in science. The problems of the ratio of social and actual pedagogical influences in education, historical and logical, existing and proper (ideal), private and general, differentiation and integration of pedagogical knowledge, criteria for the effectiveness of pedagogical research and many others were clearly posed, although not fully resolved. The subject was defined, the problems and specific methods of pedagogical methodology were clarified, the methods and conditions of effective interaction of theory and practice were analyzed.

Maybe it's "not too much", but still not a little. It is a shame that interest and attention to the methodology have noticeably decreased in recent years. Apparently, they understood the current call: to turn pedagogical science towards practice in a variable or too straight-forward manner. Practice needs a fundamental, rigorously constructed, evidentiary science, which cannot be developed without reliable methodological guidelines.

Life presents many new problems. Such things as unity and continuity in the system of continuous education, personal reorientation of the entire content, organization and methods of education and training, scientific expertise of advanced, including innovative, experience, unity and variability of pedagogical systems, etc., require awareness and permission. They cannot be solved by underestimating the methodology or counting on a straight-line transfer of its provisions into real life.

Continuing the started discussion about the practical significance of the methodology of pedagogy, I would first of all like to emphasize the theoretical value, the conceptual nature of the controversy that took place.

Speaking about the practical significance of methodology of pedagogy, it is important to define the meaning of the term "practice". Here it is not a philosophical category, not generally a material, purposeful activity of people, not a general basis for the development of human society and knowledge, but an activity limited to the sphere of education and upbringing. The discussion shows a very sharp division of practice and theory into two levels. On the first of them is theoretical activity, pedagogical theory, on the second is the educational process, in the center of which is the teacher. It is believed that the impact of the methodology should be detected and confirmed at both of these levels. We do not know how to influence the real reality, we give little to theorists and practitioners – these two levels are understood unambiguously and, apparently, unanimously.

The problem of the formation of the methodological culture of the teacher turned out to be blurred. The true methodology of pedagogy is not only a reflection for a scientist, if it is truly an effective means of self-improvement for a teacher, then the question of what exactly scientists can and should do comes to the fore. improvement of the methodological culture of the practical worker Perhaps one should even broaden the idea of how to apply, deepen methodological research, so that they more actively influence the improvement of the methodological culture of a teacher, a teacher of a higher art school.

Reflecting on this topic, the interlocutors, on the one hand, insist on changes in the content of methodological research, on modern priority topics and tasks of their GDR, and on the other hand, they strive to develop optimal

models of practice readiness for reproduction and perception of pedagogical knowledge. They are convinced that now it is a matter of practice, "inert" or "actively" interesting for science, to apply these models. In my opinion, there is truth, benefit, and even beauty in evidence in all of this.

But practice as an educational process is not just an object of direct or indirect application of these methodological ideas and structures. To a certain extent, it contains scientific knowledge. And to the extent that our science in institutions of higher art education is also methodological, to that extent the teacher himself has a methodological culture. There is no pure practice completely separated from science. Practice, like being in general, is spiritualized by human reason and passions. Its main protagonist is a specially trained intellect, a teacher.

In the system of teacher training and professional development, more attention should be paid to the formation of methodological culture in students and listeners. And pedagogic specialists could do a lot here, influencing the content of educational and thematic plans, programs, textbooks, study guides, etc. Isn't this a way to increase the practical significance of the methodology and at the same time the possibility to methodologize the practice? Additional fundamental recommendations are needed to strengthen the methodological function of the process of training and retraining of the pedagogical corps. In institutions of higher art education, it would be possible to carry out large-scale work aimed at ensuring closer coordination of the educational and methodological activities of the departments of social sciences and the teaching of pedagogical disciplines.

The professional readiness of the teacher-practitioner for mastering and possibly creative development of the formed methodological culture is not only a matter of a specific teacher, his individual will and mind. Somehow it is even inconvenient to remind that on earth, and not in the heavens of abstractions, there is today the most acute need for a theoretically thinking and happy (yes, happy!) pedagogue, who is not overwhelmed by everyday life, problems of his own health, and earnings, educational load, public assignments, etc. These are all, of course, not purely methodological issues, but they cannot but influence the formation of the teacher's methodological culture.

How to provide a real opportunity and form the teacher's need for philosophical and concrete-methodological understanding of science and his own practical activity? Let each of them in the city and the village become the personification of methodological knowledge, embodied in intelligent and in every way justified transformative, scientific and experimental pedagogical activity. But there is still no such teacher on a large scale.

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**PSYCHOLOGICAL-PEDAGOGICAL BASICS OF PREPARING A
CONDUCTOR FOR SELF-EXPRESSION AND MANAGEMENT OF
A CHORAL TEAM**
**ПСИХОЛОГО-ПЕДАГОГІЧНІ ОСНОВИ ПІДГОТОВКИ
ДИРИГЕНТА ДО САМОВИРАЖЕННЯ ТА УПРАВЛІННЯ
ХОРОВИМ КОЛЕКТИВОМ**

The development of the culture and arts of Ukraine requires the intensification of the educational space, urgent changes in the art education system. Leading specialists note that the system of domestic conducting and choral training in institutions of higher education does not fully correspond to modern strategies. The need to renew higher conducting and choral education is confirmed by the cost of preserving the spiritual essence of higher education, regardless of the tragic conditions of student education in wartime. It can be assumed that one of the reasons for the mistakes of the educational community lies in the contradiction between outdated educational stereotypes and the individual nature of artistic creativity, which requires specialist training primarily for artistic and creative self-expression, pedagogical communication and management of a choral team.

The scientific and theoretical basis for solving the problem of preparing students for creative self-expression, communication and team management are the works of representatives of national philosophy (H. Skovoroda, P. Yurkevich) and humanistic psychology (A. Bergson, R. Ingarden, M. Heidegger, V Sukhomlynskyi). In foreign studies, the main provisions of humanistic psychology about the expediency of unity and connection between people (E. Fromm), the development of the individual's potential, the expediency of self-expression and self-actualization (G. Allport, K. Rogers, A. Maslow) are valid.

In pedagogical studies, the issue of self-expression of students of music majors is actualized in the works of O. Oleksyuk, O. Rudnytska, and

P. Kharchenko.⁵ However, the problem of preparing students for self-expression in choral performance is almost unexplored.

The term "expression" was elaborated in depth by O. Losev, who interpreted it as a form-symbol that provides a material basis for a certain meaning in the actions of the subject, reflecting the difficult dialectic of its formation as a juxtaposition of movement and rest. Psychologists distinguish self-expression in emotions, appearance, and art. The content of self-expression in the student's educational and professional activity is important.⁶

A careful study of scientific sources in order to identify the essence of the student's self-expression allows us to consider it as a process of realizing the individual, personal and subject capabilities of the "I-professional" in order to identify and affirm his own individuality. It should be noted that the student's self-expression occurs during his professional training as a process of self-determination and self-actualization, striving for the most complete development of those sides of the specialist's creative individuality that are supported by society (A. Maslow, 2004).

In the process of conducting and choral training of a student, certain stages can be identified, which become the first experience of creative self-expression (M. Kolessa, M. Malko, O. Marchlevskiy, K. Pigrov). The first stage for accumulating experience of self-expression is the performance of a choral singer, preparation for which, according to P. Muravskiy, allows students to gradually master the steps of choral culture in its various manifestations (O. Bench). The next, more complex stage of professional education takes place in the course of mastering choir master and conductor training, which integrates executive, pedagogical and managerial aspects of the professional activity of a choir conductor.⁷

The effectiveness of the formation of students' individuality, which takes place during both of the above-mentioned stages of professional training, directly depends on professional diagnosis, the study of the leading

⁵ Олексюк О.М., Ткач М.М. Музично-педагогічний процес у вищій школі: посібник. Київ: Знання України, 2009.123 с. С.81.

⁶ Смирнова Т.А. Теорія та методика диригентсько-хорової освіти у вищих навчальних закладах: психолого-педагогічний аспект: монографія. Видавництво "Ліхтар", 2008. 445 с. С. 181.

⁷ Там само. С.148.

signs of individual, personal and subjective self-expression of a beginning student, V. Rybalka notes".⁸

Let's consider the specifics of individual self-expression of future singers and conductors of the choir, taking into account its general characteristics. The study of psychological and pedagogical literature shows that an individual is a carrier of natural, genetically determined human qualities, the development of which is carried out in the process of ontogenesis, the result of which is the biological maturity of a person. In professional pedagogy, individual properties are understood as psychophysiological (constitutional, neurodynamic and psychodynamic) qualities, taking into account the development and gender of the individual (V. Rybalka, T. Smirnova).

The study of special choral literature on the specifics of the individual qualities of a choir conductor shows that for successful professional self-expression, students must have the following primary individual qualities: 1) strong physical health, toughness and muscle activity; 3) development and fluency in singing and conducting apparatus, which is due to the need to adequately convey the figurative content of a choral work in singing and conducting during long rehearsals and concert performances; 4) harmonious combination of mental and emotional properties of an individual.⁹

It is known that the concert activity of a choir conductor takes place under conditions of constant stress, which places demands on the psychodynamic properties of an individual's temperament, namely the level of his psychological instability (neuroticism). Positives for conductors are poise and calmness, which correspond to a low level of neuroticism. Research has established that the combination of a low level of neuroticism with extroversion, i.e. orientation to the outside world, the ability to easily adapt to the social environment, is optimal for conducting and choral activities. A strong, balanced and mobile type of temperament is recognized as favorable for a conductor, while lethargy, inertia, passivity, closedness and a tendency to melancholy are considered negative indicators.¹⁰

⁸ Трофімов Ю.Л., Рибалка В.В. Психологія: підручник. Київ: Либідь, 2001. 558 с. С.134.

⁹ Смирнова Т.А. Теорія та методика диригентсько-хорової освіти у вищих навчальних закладах: психолого-педагогічний аспект: монографія. Видавництво "Ліхтар", 2008. 445 с. С.148.

¹⁰ Там само. С.153.

The productivity of students' self-expression in the process of conducting and choral training depends on the degree of development and flexibility of their secondary individual properties: sensory (emotional), mnemonic and verbal-logical. The richness of the emotional and aesthetic sphere of students, the ability not only to feel, but also to vividly, artistically and expressively demonstrate emotions in singing mimicry and conducting art is considered positive. The work of a choir singer as a performer makes certain demands on their mental development, requires improvement of mnemonic skills. However, the activity of a conductor, which combines executive, pedagogical and managerial components, requires a high level of musical thinking and language skills of students.

That is why, in the process of training a choir conductor, attention should be paid to the student's intellectual and creative development, in particular, his free mastery of both intellectual and logical techniques (analysis, synthesis, selection of the main, comparison, classification) and heuristic-creative skills (generation of ideas, originality, analogy, associative thinking, ability to self-analysis, reflection). After all, the harmonious combination of logical and subconscious in the student's thinking provides grounds for creating individual, unique choral interpretations.¹¹

Individual properties are considered one of the conditions and a partial manifestation of the professionalism of specialists, and their consideration indicates further opportunities, physical and mental resources, and rates of personal growth of choir conductors. However, reflecting a certain professional suitability, they do not provide a full guarantee of the student's professional success as a form of his productive self-expression.

Analysis and generalization of psychological-pedagogical literature, pedagogical observation, testing, conversations proved that to a large extent the effectiveness of a student's self-expression as an individual is determined by his professional motives, values, character traits, personal and professionally important properties (S. Goncharenko, I. Zyazyun, S. Sysoeva).

The specialization of a singer and conductor of a choir should first of all ensure the realization of the vital needs of students (physiological, safety, material), among which the importance of the latter is growing nowadays. Note that an effective motivator of professional and personal self-expression is the need for development (self-respect, self-actualization) and

¹¹ Мартинюк А.К. Теорія і практика диригентсько-хорової школи в Україні ХХ – поч. ХХІ ст.: дисертація на здобуття наукового ступеня доктора педагогічних наук: 13.00.01. Загальна педагогіка та історія педагогіки. 2022. 840 с. С. 7.

emotional contact, which become the stimulus and movement of successful professional training of students.¹²

The researchers, emphasizing the hierarchy of the motivational-need sphere of the individual, noting the diversity of its connections, emphasize that the dominance of different groups of motives primarily depends on the pedagogical conditions of study and the specifics of the student's educational and professional activities. The success of the personal self-expression of future singers and conductors of the choir is due primarily to the fact that they have a well-founded motivation for their professional choice, developed cognitive and professional interests (V. Yakonyuk). Deep professional motivation, as evidenced by professional studies, is acquired by students who already have experience in choral performance in the conditions of a highly qualified team under the direction of a real Master. As a rule, they are characterized by spiritual motives, confidence in the social significance of their professional activity, a steady love for music and choral singing, and a desire for active actions in this area.¹³

A positive factor in the personal self-expression of students should be the presence of students with high ideals and value orientations associated with the recognition of the aesthetic, cultural and educational significance of choral singing as an effective democratic art. For the artist, translator of culture, which should be the conductor and singers of the choir, the mastery of spiritual values (Faith, Honor, Benefit, Love, Beauty, Truth, Justice acquires special significance. It is expedient to create appropriate conditions for students to consciously acquire valuable - normative system (value orientations, professional ideal, life directions, worldview and worldview).

The study of psychological and pedagogical research by domestic and foreign authors shows that it is the value-normative sphere of future conductors of the choir:

- 1) helps them check and rebuild their professional goals, serves as a meaningful basis for selecting ways to achieve them;
- 2) contains an idea of the most perfect and harmonious ways of mastering choral performance;
- 3) concentrates ideas about personal self-expression through collective singing;

¹² Токарева Н.М., Шамне А.В. Вікова та педагогічна психологія: навчальний посібник. Київ, 2017. 548 с. С. 245.

¹³ Бермес І. Український хоровий спів як соціокультурне явище: монографія. Дрогобич: Посвіт, 2013. 432 с. С.15.

4) summarizes the result of self-education of the singers and choir conductor;

5) preserves the idea not only of the value of individual self-expression, but also increases the orientation towards broad creative collective unity;

6) acts as a regulator of the behavior of the choir members through the mediation of the traditions and norms of the choir team.

Recognizing the leading role of spiritual values in the personality structure of the conductor and singer of the choir allows us to outline the composition of the most important character traits that become the basis of creative self-expression and further professional success of students:

1) the ability to think, perceive perfection in the form of a personified divine ideal, spiritual fusion with it, co-creation, conscientiousness;

2) honesty, faithfulness to one's word, one's homeland, colleagues and students;

3) serving order and quality, business conscience;

4) the ability to love (choral art, singers);

5) service to beauty and the ability to consciously embody it in choral sound, collective creativity, self-improvement;

6) striving for the truth, understanding the world through knowledge;

7) capacity for spiritual power and humane power.¹⁴

In addition, in the process of professional training of students for self-expression, it is advisable to create conditions for the development of friendliness, a sense of collectivism, responsibility for one's choral team, diligence and optimism. The presence of sociability, a stable positive feeling in working with people, sensitivity, benevolence, and the ability to restrain emotions become professionally important. For the training of choir conductors, the upbringing of his determination, courage, and professional independence are decisive.¹⁵

As you know, the personality of a professional is characterized primarily by his professionally important properties. For the profession of a

¹⁴ Смирнова Т.А. Музична педагогіка і психологія вищої школи: навчальний посібник. Харків: Лідер, 2021. 180 с. С. 5.

¹⁵ Бенч О. Павло Муравський. Феномен одного життя. Київ: Дніпро, 2002. 664 с. С. 5.

musician-performer, musicality, professional reliability and artistry are considered to be professionally important properties".¹⁶

The analysis of the latest scientific research on music psychology shows that musicality is defined as an integrated education and a special ability, which is the basis for various types of performing activities (S. Naumenko, Y. Tsagarelli, D. Yunyk). It is customary to include musical hearing, musical memory, musical attention and imagination, and musical thinking in the structure of musicality (S. Naumenko). The identification of the structure, content and specifics of musicality as the leading professionally important property of the personality of the singer and conductor of the choir allows us to draw certain conclusions.

First, the professional preparation of students for creative self-expression requires in-depth study by teachers and self-study by students of all components of musicality, taking into account the specifics of their combination in the personality structure of each student. Diagnosis and self-analysis allow not only to reveal the real potential of professional musical properties, but also to focus attention on the further improvement of all personality structures, respectively, by the student's professional direction.

Secondly, the study of the professionally important personality traits of future specialists in the field of music and choral culture should take place simultaneously with the study of all indicators of the structure of individuality, which requires additional scientific research on personality psychology, the psychology of musical work and a careful selection of appropriate diagnostic methods.

Given the fact that the core of self-expression is the search for the meaning of one's own life, it can be assumed that an important condition for successful self-expression of students is the growth of their self-awareness, which consists of understanding one's own "I", fostering in oneself the desire for independence and independence as a subject own professional activity. A person's self-awareness is understood as a set of his ideas about himself, manifested in the "I" concept and self-evaluation, which occurs due to: a) assimilation of other people's points of view (values, norms, images of himself as a bearer of abilities and qualities) that are significant for the individual; b) direct and indirect suggestion; c) broadcasting of assessments, standards that exist in society; d) a system of continuous professional training, in the process of which education of professional and personal meanings takes place (S. Sysoeva, V. Rybalka).

¹⁶ Смирнова Т.А. Музична педагогіка і психологія вищої школи: навчальний посібник. Харків: Лідер, 2021. 180 с.

The dynamics of self-awareness formation of the conductor of the choir and his singers depends on the totality of their spiritual, aesthetic and moral values, traditions, creative direction, the nature of the repertoire and methods of performance, which are formed in the student choir, the class of individual lessons in conducting, vocals, and musical instruments. An indicator of the birth of students' self-awareness is their desire for self-expression and self-actualization in the profession of a singer, conductor or music teacher.

Formation and development of a specialist's "self-concept" includes self-image 1) in the present (real self); 2) past and future; 3) desired (I-ideal); 4) as a future specialist (I am professional). They determine the final professional choice, at which point the student solves the problem of further professional self-determination. On the one hand, he has to decide whether to remain in the role of a singer-performer who creates the smallest element of the overall choral sound with his singing. Another way should be the gradual recognition of oneself as a future leader, educator and leader of the choir. The study of the basic principles of personality psychology allows us to assert that the discrepancy between the real ("I am a singer") and the ideal ("I am a conductor") is the source of further professional self-improvement of the student, his desire for self-development as an interpreter, organizer, educator, conductor and leader .

We believe that it is strategically correct to create appropriate pedagogical conditions in the process of conducting and choral education for self-analysis and building a positive "I" of future specialists, and for them to find sources of their professional activity. In this aspect, the preparation of students for continuous professional self-development, search and assimilation of knowledge, skills and mechanisms of professional self-improvement becomes relevant. The leading criterion for the self-expression of a student as a subject of professional training is a deep understanding of the ways of self-realization of one's own individuality through the mediation of choral performance, an understanding of the need for continuous professional development throughout life (T. Smirnova).

An analytical study of scientific research on the psychology of creativity (V. Molyako, V. Rybalka, V. Romenets) allows us to note that the nature of self-expression is directly dependent on the student's ability to creatively approach his professional growth. The leading indicators of the creative nature of self-expression are the manifestation of persistent interest in the profession; intellectual and creative activity, which testifies to the ability of the student's personality to identify contradictions and problems that exist in the professional sphere; creative mastery of professional techniques,

methods, means of activity. The ability to creative self-expression gradually leads to sustainable high productivity and the formation of an individual style of activity and skill. Its peak is the flowering of talent, when a person not only has stable creative achievements, but also exceeds the achievements of his contemporaries.¹⁷

In view of this, it should be recognized as significant the focus of professional training on the full disclosure of a student's creative individuality already within the walls of a higher educational institution.

It is known that individuality is interpreted as a harmonious relationship of the main human structures (individual, personality, subject of various types of activity). However, as scientists recognize, the individuality of a student primarily reflects the unity, integrity of all his structures. Based on the hierarchy and dynamism basic components of individuality, in the conditions of an institution of higher art education, not every student manages to fully express his own potential, to act as productively and creatively as possible in the conducting and choral sphere.

That is why it becomes expedient to take into account the complex path in the process of which it takes place:¹⁸

- awareness of one's own identity, selection of one's own "I" from the student choir and awareness of one's status in it; recognition of one's connections with the world;

- the combination of all structural elements (individual, personality, subject) into integrity, determination of the uniqueness of their relationships, the nature of ownership of all its components;

- determination of the features of one's own self-expression and the desire for its self-development;

- acquisition of specific features, ways of self-expression, finding one's own way of existence, self-determination and self-regulation;

- determination of one's own meaning of life;

- social orientation of one's activity as a conductor or choir singer (O. Bench).

An integral component of conducting and choral education should be the preparation of students for pedagogical communication with the choral team. Analytical study of scientific and memoir literature on the theory of conducting allows to determine the importance of communication in the

¹⁷ Смирнова Т.А. Теорія та методика диригентсько-хорової освіти у вищих навчальних закладах: психолого-педагогічний аспект: монографія. Видавництво "Ліхтар", 2008. 445 с. С. 8.

¹⁸ Там само. С.168.

professional activity of a choir conductor, which necessitates the establishment of productive interaction between the singers of the choir (H. Karas, O. Koshyts, Yu. Loshkov, Ya. Sverlyuk, O. Skrypchynska).

The importance of effective communication with the choir is indicated by prominent choir conductors and teachers who emphasize the importance of the ability to establish pedagogical contact with each singer during the period of education of a coherent and friendly choir.¹⁹

Scientists emphasize that the success of choral rehearsals primarily depends on the conductor's ability to communicate with the musicians, to establish humanistic interaction. This indicates the relevance of including in the content of conducting and choral education of students programs and training courses that would contribute to the improvement of the culture of communication between the conductor and choir singers.

The scientific basis for solving the problem of preparing choir conductors for communication are works on philosophy (H. Vasyanovych, I. Zyazyun), psychology (I. Beh, V. Rybalka, O. Romenets), social psychology (O. Kyrychuk), concepts pedagogical communication (V. Hrynyova, O. Oleksyuk, O. Rudnytska).

Communication is considered as a special form of human interaction, one of the types of activity. The revealed directions of the research of the phenomenon of communication allow us to affirm the perspective of its study as a combination of communicative, interactive and perceptive components, the implementation of which ensures the establishment of pedagogical and creative contact in the choral team".²⁰

Experts recognize the communicative side as one of the first in the structure of communication, which is determined by the exchange of information between the conductor and the singers of the choir, the establishment of communicative unity in the choir group. The analysis of scientific research in general and social psychology allows us to assert that the transmission of any information, as well as its formation, clarification, development occurs with the help of sign systems, among which the leading place is occupied by verbal, non-verbal and paralinguistic means. The determination of the specificity of communicative processes in choral performance indicates the specificity of the use of speech means, the role of

¹⁹ Карась Г. Платоніда Шуровська-Россиневич – перша українська професійна хорова диригентка: монографія. Івано-Франківськ: Фоліант, 2022. 428 с.

²⁰ Трофімов Ю.Л., Рыбалка В. В. Психологія: підручник. Київ: Либідь, 2001. 558 с. С. 468–495.

manual techniques, the use of mimicry and pantomime in the professional activity of the conductor and choir singers.

Thus, on the basis of the analysis of works on the theory of conducting and musical psychology, which justify the types of non-verbal means, the leading role in the professional communication of singers and the choir conductor of manual technique, gestures and movements was revealed (H. Berlioz, R. Wagner, B. Walter, F. Weingartner, H. Wood, R. Kofman, M. Malko, S. Munsch).

Thanks to a complex of plastic movements, the conductor of the choir is able to actively, expressively and accurately reflect his own performance idea. According to R. Kofman, the conductor's plastic complex should be a kind of code, a language deciphered by choir singers. The author notes that it consists of hand movements, eye movements, mime and pantomime movements and performs the functions of communication in order to implement the conceptual idea and communicate with the choir singers. Based on the fact that the manual technique is an external reflection of the conductor's thinking, the author came to the conclusion that the conductor's speech, his manual technique demonstrates the specifics of his mental processes, "saturated with emotional elements, the manifestation of subjectivity and self-expression of the individual."²¹

In the works of specialists in the theory of conducting, the function of such means of emotional influence (communication) as mime technique is defined. The face and the effect of the eyes, which are considered the most important tool of communication, are of particular importance in the conductor's activity. Scientists and outstanding performing artists claim that the productivity of non-verbal communication increases if the conductor has a perfect command of facial expressions (M. Kolessa, M. Malko). Experts note that the conductor's appearance, artistry and volitional signals, his activity and efficiency have a significant impact on singers and listeners. In the studies of psychologists, he recognized the positive psychotherapeutic effect of mimicry and pantomime on the personality, its ability to saturate the process of communication with associative connections, images and emotional components".²²

The results of studying the literature on choral studies and the theory of conducting allow us to establish the significance of verbal communication

²¹ Кофман Р.І. Виховання диригента: психологічні особливості. К. Музична Україна, 2006. 39 с.

²² Бенч О. Павло Муравський. Феномен одного життя. Київ: Дніпро, 2002. 664 с.

in the structure of the communication of the conductor and choir singers. The important role of verbal communication for the purposes of communication is discussed in the studies of I. Zyazyun, L. Karamushka, and V. Semichenko.²³

The relevance of verbal communication in conducting and choral activities is determined by the need to adequately provide a verbal description of a choral work, to determine the methods of its performance, as well as by increasing the intensity of verbal information exchange processes in the conditions of modern choral practice. For a choir conductor as a representative of a socio-economic group of professions, productive verbal communication acquires strategic importance. It is about the humanization of communication ties, the recognition of the important functions of communication in the personal development of choir singers, the promotion of the mental and personal growth of each chorister individually, and the joint performance of the entire choir team.

The analysis of existing scientific approaches to determining the functions of speech activity of the conductor and choir teachers makes it possible to conclude that it fulfills three generalizing functions:

- communicative, or communication function;
- informative, or the function of transmitting information;
- regulatory, or influence function.²⁴

It can be concluded that the implementation of the specified functions will be successful under the conditions, if the speech of the conductor or choir teacher, in addition to compliance with regulatory requirements, will be characterized by motivation, focus on the team, speed of speech reactions, persuasiveness, influence, energy, emotionality. It should be noted that conductors speak in favor of concise, figurative and temperamental communication with singers during rehearsals, the conductor's ability to skillfully convey the peculiarities of performance interpretation, find new methods of revealing the content, new colors, metaphors, comparisons.

An essential aspect of conducting and choral education should be the study of the interactive side of professional communication, which should be understood as the construction of a general strategy of interaction between the conductor and choir singers in conducting and choral activities. The study

²³ Педагогічна майстерність: Хрестоматія: Навч. посіб. За ред. І.А. Зязюна. К. : СПД Богданова А.М., 2006. 606 с. С. 88–106.

²⁴ Трофімов Ю.Л., Рибалка В.В. Психологія: підручник. Київ: Либідь, 2001. 558 с.

of psychological and pedagogical literature on communication allows us to find out that the professional interaction of the conductor and choir singers can have both a constructive and a non-constructive form.

The analysis of the pedagogical practice and problems of the work of educational and professional choral teams proves the presence of many of them in non-constructive ways of professional and pedagogical interaction between the conductor and the singers of the choir, which quite often takes the form of destructive criticism, manipulation, ignoring, coercion, and numerous conflicts. In view of this, studying the specifics of conflicts and ways of their regulation in the choral team should be a relevant educational material in the process of understanding appropriate types of interaction.

In particular, experts point out that intrapersonal conflicts, which are associated with the incompatibility of motives, needs, values and feelings of students, mostly occur during the period of disturbances in the inner world of the singer's personality, P. Kovalyk notes. Interpersonal conflicts are manifested as: a) activity conflicts; b) behavioral conflicts; c) relationship conflicts.²⁵

It can be assumed that preparing students to understand the nature of conflict (destructive or constructive), conflict management on the basis of awareness of the main strategies of behavior (obtrusiveness, deviation, compliance, compromise, cooperation) will contribute to the development of the personality of the singer and the team, increase the level of their pedagogical communication and professionalism.²⁶

Elaboration of theoretical and methodical studies on the problems of conducting prove the facts of widespread use in choral performance of such forms of interaction and influence of the conductor on singers and listeners as infection and suggestion. Contagion is characterized as "an unconscious predisposition of an individual to a certain mental state, which finds significant emotional reinforcement in the collective".²⁷

The effectiveness of contagion in musical performance is enhanced by creative authority, the status of the conductor, skillful use of leadership and strong-willed qualities, says R. Kofman. It is known that Yu. Kulik, the recognized Kharkiv choir conductor and Honored Artist of Ukraine, mastered

²⁵ Трофімов Ю.Л., Рибалка В.В. Психологія: підручник. Київ: Либідь, 2001. 558 с. С. 499.

²⁶ Педагогічна майстерність: Хрестоматія: Навч. посіб. За ред. І.А. Зязюна.К.: СПД Богданова А.М., 2006. 606 с.

²⁷ Токарева Н.М., Шамне А.В. Вікова та педагогічна психологія: навчальний посібник. Київ, 2017. 548 с.

the methods of infection. Noting the expediency of using contagion with the humane task of unifying the collective, we note that as a form of emotional influence that is assimilated unconsciously, it should be used only for the purpose of obtaining high artistic results, without weakening the will of the singers.

Suggestion as a "conscious and unargued influence of one person on another or a group" has as its goal a change in emotional state, attitude or inclination to certain actions. Application in the process of performing infection and suggestion requires the conductor of the choir to have confident verbal and non-verbal behavior, a certain conducting magnetism. Modern music pedagogy and psychology insist on the correct use of the specified types of influence, their use mainly for the purpose of conscious reincarnation, infection with positive energies, emotions, and thoughts (O. Koshyts, P. Muravskyi, V. Rozhok).

Studying the scientific literature on issues of interaction allows us to emphasize the importance of dialogical interaction and cooperation between the conductor and choir singers, which manifests itself in the convergence of positions, the formation of a new psychological unity of "WE". The Polish psychologist E. Melibruda attributes to the most essential values of competent communication and interaction: a) authenticity and openness; b) possibility of search and research; c) willingness to bring good to other people; c) personality development and self-affirmation".²⁸

The authors consider cooperation to be the most influential form of interactive interaction between singers and a conductor in a choir, the essence of which is considered in detail in modern pedagogy, pedagogical psychology, advanced conducting practice (G. Karas, A. Martyniuk). Cooperation is interpreted by scientists as a humanistic idea of the joint development activity of the conductor and choir singers, which is strengthened by mutual understanding, penetration into each other's spiritual world, and collective analysis of the results of performance activities.

For the formation and development of the choral collective, the pedagogical cooperation of the conductor and singers of the choir, which takes place in joint rehearsal activities, is of particular importance. Based on the provisions of pedagogical psychology about the triple focus of pedagogical interaction, we will distinguish: a) interpersonal interaction between the conductor and choir singers; b) focus on the choral work and the

²⁸ Смирнова Т.А. Теорія та методика диригентсько-хорової освіти у вищих навчальних закладах: психолого-педагогічний аспект: монографія. Видавництво «Ліхтар», 2008. 445 с. С.178.

means of its performance, c) educational and educational interaction V. Hrynyov sees the originality of pedagogical interaction in the organic correlation of the elements of personally oriented, socially oriented and subject-oriented communication.

In the process of pedagogical communication in the choir, pedagogical cooperation can be imagined as a network of interactions between:

- 1) conductor-singer;
- 2) singers in duets, trios, quartets, choirs and groups;
- 3) conductor and choir.

The specificity of pedagogical communication in the choral team is manifested not only as the coordination of joint performance actions, but also as the transmission of creative experience, self-expression of the conductor and singers based on their enthusiastic joint creative activity. It can be assumed that human self-expression is always oriented towards mutual understanding and creative contact, it is a product of communication and cooperation, and the creative activity of subjects of interaction significantly enhances their formation as creative personalities.²⁹

The birth and deepening of pedagogical cooperation between the conductor and the choir requires the organization of a creative dialogue, "the exchange of musical ideas and impulses in the process of rehearsals and concert performance" (O. Rudnytska). We would like to add that a high level of his artistic communication with the choral work, which is interpreted as an "intellectual-creative dialogue between the recipient and the author" (H. Padalka, I. Sipchenko), is a mandatory prerequisite for the conductor's creative dialogue with the choir.

The study of scientific research allows us to recognize that cooperation is not only a way to increase the productivity of rehearsal and performance processes, but also the professional personal development of its participants, as it promotes their interaction due to the selection of a better way of working, expanding individual opportunities, and appropriating the professional and personal properties of a partner.

Undoubtedly, the organization of group-wide cooperation in a choral group represents significant difficulties, because it is precisely this that allows you to prepare the formation of a choral group, its gradual transition into a collective collective entity for partnership cooperation. At the same

²⁹ Сегада Н.А. Професійний розвиток викладача музичного мистецтва: історія, методологія, теорія: монографія. НПУ імені М.П. Драгоманова, 2011. 273 с.

time, the principle of collective activity in the choir is implemented only under the following conditions:

- 1) each singer's focus on collective creativity;
- 2) the activity of each choir singer in creating a performance interpretation;
- 3) each chorister's choice of a personally meaningful tool, a way of artistic embodiment of the choral image, which ensures the individualization of the educational process in the choral team.

Along with the communicative and interactive aspects of communication, there is a perceptive aspect, which is considered as the mutual perception of its participants carried out in communication (T. Tsygulska). The essence of communication in the choir is subject-subject, in the process of which there is an active reading and decoding of the meaning of the external data of the singers and the conductor. Impressions that arise at the same time play an important regulatory role in the process of communication, contribute to the formation of a knowing individual.

Perception in the process of communication becomes possible only when the recipients are capable of mutual conscious and competent assessment, which allows them to build constructive creative relationships in the future, note G. Vasyanovych, I. Zyazyun. Based on the data of I. Bech, we note that preliminary preparation for mutual understanding, active reconstruction of the inner world of the partner becomes important for the conductor and singers of the choir entering into interaction.³⁰

According to many authors, the perceptive aspect of communication requires the formation of the ability to carry out several processes at the same time: 1) emotional assessment of another; 2) decoding (understanding) of his actions; 3) creating a management and communication strategy; 4) building a strategy of one's own behavior.³¹

Perception as a process of self-awareness through another includes two sides: identification and reflection". The concept of identification as a way of perception means the desire to compare and compare oneself with others. Scientific studies of psychologists testify that concepts and images of perception of others are formed gradually, reflect people's thinking and emotions, and therefore have several levels of generalization (V. Molyako). The process of identification in choral performance is closely related to

³⁰ Бех І.Д. Вибрані наукові праці. Виховання особистості. Том 1. Чернівці: Букрек, 2015. 840 с.

³¹ Педагогічна майстерність: Хрестоматія: Навч.посіб. За ред. І.А. Зязюна. К. : СПД Богданова А.М., 2006. 606 с. С. 395–403.

empathy, which is interpreted as a special, affective way of understanding another person. Collective identification and empathy require the development of the ability to understand a partner, to take his position, to accept his point of view, as well as to recognize him emotionally (I. Zyazyun, G. Padalka).

Understanding the importance of these processes makes it possible to recognize that a necessary aspect of conducting and choral education should be learning the techniques of empathy, the ability to reconstruct the partner's inner world in one's mind. R. Burns believes that the ability to empathize is manifested as:

- a) patience for the partner's expression of emotions;
- b) the ability to penetrate deeply into the subjective inner world of another;
- c) readiness to adapt one's own perception to the perception of another. As R. Burns emphasizes, in addition to empathy, the preparation of students for a positive attitude and emotional support for any student becomes crucially necessary. Based on the basic provisions of practical psychology, it is possible to recommend training future choir conductors to understand the psychological state of singers, which allows to significantly increase the degree of their contact.

Instead, it is necessary to realize that perception in choral performance has a certain specificity, which is complicated by the requirement of quick and deep understanding, understanding and evaluation of the singer not only as an individual, because it takes place against the background of constant professional diagnosis of the vocal and choral skills of singers, control and correction of the dynamics of the choir sounding.³²

Analysis of the phenomenon of the perceptive aspect of communication allows us to recognize the significant role of the most important mechanism of interpersonal perception, which is reflection. As an element of perception of another, reflection means awareness of his attitude towards himself as a subject of perception.³³

³² Токарева Н.М., Шамне А.В. Вікова та педагогічна психологія: навчальний посібник. Київ, 2017. 548 с.

³³ Педагогічна майстерність: Хрестоматія: Навч.посіб. За ред. І.А. Зязюна. К. : СПД Богданова А.М., 2006. 606 с.

Bekh I. interprets the concept of "social-psychological reflection" as "the subject's ability to perceive and evaluate the parameters of his own relationships with other members of the group".³⁴

We can come to the conclusion that in the conditions of a choral collective, mutual reflection should take place in two directions: in the process of verbal communication at rehearsals and in singing activities. Analysis of the problem from such a perspective requires recognition of the leading role of the conductor, determination of the content and forms of his additional social and psychological education with the use of perceptual training. In particular, we believe that students should be prepared to understand the causes and study such errors of unproductive perception as: a) biased attitudes, assessments, beliefs; b) preliminary conclusions without substantiated assessments; c) presence of formed stereotypes; d) subjective attitudes, the presence of an emotional basis, on the basis of which an evaluative judgment is made; d) constancy, rigidity of perception; g) simplified impressions of others.

Analysis of the structure and content of perception allows us to recognize the relevance of preparing a choir conductor for a reasonable assessment and building a complete system of interpretation of the singer's personality, knowledge of the reasons and motives of his behavior. Awareness of the relevance of accurate interpersonal perception requires additional theoretical and methodical training of students for professional and pedagogical testing, correction and socio-pedagogical training.

Socio-psychological foundations of choir conductor training. In the conditions of the modern development of Ukrainian society, the issues of fostering the unity and cohesion of the Ukrainian people, training professionals, who must effectively carry out collective education, are gaining special relevance. An important task of higher art education in this aspect is deepening the psychological and pedagogical competence of students, adjusting the content of their professional art education.

The analysis of works on conducting and choral pedagogy, the study of curricula and training programs for the training of musicians-performers, teachers of artistic disciplines gives reasons to assert that, according to the tradition of higher art education, the main attention is paid to special (musical) training, which involves the formation of conducting techniques of students, simulation of the sound of a choral work in a class of individual classes (M. Bagrynovskiy, M. Kolessa, M. Malko). The integrative

³⁴ Бех І.Д. Вибрані наукові праці. Виховання особистості. Том 1. Чернівці: Букрек, 2015. 840 с.

(executive, pedagogical and organizational-management aspects) activity of the choir conductor, his joint creativity with the choir team, which requires more complex and multifunctional training, remains outside the attention of teachers and students. There is a need to overcome the contradiction: between the traditional content of higher art education and multifunctional conducting and choral activities; between the modern requirements of student preparation for education and management of a choral ensemble and its insufficient theoretical and methodical elaboration in the theory of higher conducting and choral education. In our opinion, overcoming these contradictions requires the application of new conceptual ideas and theoretical provisions of social pedagogy and psychology, management psychology.

Analysis of studies in social psychology (L. Melnyk, V. Semichenko, V. Shpalinsky), pedagogy (A. Makarenko, V. Sukhomlynskyi, A. Mudryk, M. Fitsula), music pedagogy (Y. Loshkov, L. Sverlyuk, I. Sverlyuk, T. Smirnova) testify to different approaches to understanding the collective, which requires clarifying the essence of the concept of "collective" and defining its leading features.

Let's consider the existing definitions of the concept of "team". N. Volkova defines a collective as "a socially significant, compact group of people who are united by a common goal, act in concert to achieve a goal and have self-governing bodies".³⁵

V. Sukhomlynskyi in his work "The wise power of the collective", speaking about the school collective, defined it as "an association of teachers and students, each of whom lives his own life and has his own patterns of formation and development". The outstanding teacher emphasized that a team should be considered "a complex spiritual community of people who stand at different stages of intellectual, ideological, moral, social, labor, and aesthetic development, have different needs and interests" [quote from 3]. The content of the studied concept is most generally disclosed by M. Fitzul, who defines a collective as "a group of people for which it is important to have a socially significant goal, daily joint activities aimed at its achievement, the presence of self-governing bodies, the establishment of certain psychological relationships between its members".³⁶

³⁵ Волкова Н.П. Педагогіка: навчальний посібник: К., Академвидав, 2007. 616 с. С. 182.

³⁶ Фіцула М.М. Педагогіка. Академія, 2020. 542 с. С. 355.

The analysis of the presented definitions allows us to come to the conclusion that two directions can be traced in the interpretation of the concept of "collective" by modern authors:

1. The following are recognized as the leading features of the collective in the general pedagogical aspect: a) interactive activity, its focus on achieving social goals; b) mutual assistance, establishment of certain psychological relationships between its members; c) presence of self-governing bodies (A. Makarenko, V. Sukhomlynskyi, M. Fitsula, A. Mudryk).

2. Representatives of socio-psychological literature recognize the following as essential features of a team: a) unity of goals and values; b) targeted activity; c) high level of communication (V. Semichenko, V. Shpalynskyi). A comparative analysis of the presented definitions allows us to recognize that the essential features of the concept of "collective" are: 1) the presence of a socially significant goal and purposeful activity to achieve it; 2) productive interaction and a high level of communication between its members; 3) unity of values of the manager and team members.

Considering that the general pedagogical and socio-psychological interpretation of the team should be the basis for clarifying the essence of the concept of "choral team", let's analyze its known definitions. The outstanding figure of the national choral culture, K. Pigrov, considers the choir as "an organized creative team of singers, which in its performing activities is aimed at ideological and artistic service and education of the broad masses of the people".³⁷

In his definition, the author emphasizes the purpose and creative nature of the choral team's activities. E. Plyushchak and V. Omelchuk actualize the choir's ability to be a collective of singers capable of joint, coordinated singing, the presence of all elements of choral sound. V. Cherkasov interprets the concept of "choir" as a group of singers united for the joint performance of vocal and choral works.³⁸

Therefore, most authors-practitioners traditionally use the term "choir" to define a choral collective, however, the problems of the collective as a social organism are traced indirectly in the definitions.

It should be noted that for solving the problem of preparing students to work with a choral group, the given definitions are useful, but insufficient,

³⁷ Плющик Є., Омельчук В. Федоренко В. Лекції з курсу "Хорознавство": навч. посіб. Житомир: Вид-во ЖДУ ім. І. Франка, 2010. 191 с. С. 48.

³⁸ Черкасов В.Ф. Теорія і методика музичної освіти: підручник. Кіровоград, 2014. 528 с. С. 526.

as they do not fully ensure their competence regarding the signs and means of uniting a choral group. In particular, the definitions do not highlight such features of the team that affect the quality of collective performance, in particular: unity, coherence and an exceptional ensemble of creative individuals.

However, the leading tendency of psychology has become the understanding of the team as a highly organized group, which is characterized by compatibility, a high level of integrative activity and collective orientation. A collective is considered a group in which interpersonal relations are determined by the personally significant and socially valuable content of group activity. Therefore, one of the conditions for the positive formation and development of a choral group should be its socially useful performance-concert activity, which requires each singer to understand the purpose and creative tasks of his choral group. Directly, a choral collective is recognized as "an organized group of singers stable over time with specific self-management bodies, united by a common goal, content, values, joint activities and complex dynamics of formal and informal relations".³⁹

But it also does not fully emphasize such leading characteristics of the team as compatibility, cohesion and effectiveness. the birth of organic unity in the chorus of personal and collective.

An integral feature of the team is compatibility, which in choral performance indicates a favorable combination of various properties of choristers, ensures the success of joint performance and the personal satisfaction of the conductor and singers from choral singing. In the psychological literature, several levels of compatibility are distinguished. Physical compatibility indicates the same age and physical characteristics of choir singers. Psychophysiological compatibility indicates the degree of compatibility of singers' temperament, their musical properties, work capacity, etc. The peculiarity of socio-psychological compatibility lies in the consistency of the types of behavior of singers in a choral group, their communicative properties, the presence of a positive psychological climate in the choral group, benevolence, emotional sympathy and empathy. The study of scientific literature on the given problem allows us to recognize that compatibility as an integral quality of the choir team ensures the effective existence of singers in the choir and means an optimal combination of their professional and personal qualities.

³⁹ Смирнова Т.А. Теорія та методика диригентсько-хорової освіти у вищих навчальних закладах: психолого-педагогічний аспект: монографія. Видавництво "Ліхтар", 2008. 445 с. С.193.

Other signs of compatibility in the choir are also considered to be:

- a) a high level of performing culture of singers, which is manifested in their ability to perform together in a coordinated ensemble;
- b) clarity and consistency of professional actions during rehearsals and concerts;
- c) the ability to adapt to other singers and the professional situation.

The highest level of compatibility, as recognized by scientists, is manifested in the value-orientational unity of the choral team, which is understood in the context of the coincidence of views, assessments and positions of the singers and the conductor to the directions and themes of choral performance, management style, conceptual approaches, ideas".⁴⁰

It should be noted that one should not understand value-orientational unity as a complete convergence of evaluative judgments and positions of choir singers, which can lead to the leveling of the personality of the singer in the choir. In particular, collective values include values-norms, values-ideals, values-goals.⁴¹

Therefore, the leading factor of the conductor's success should be the birth of the organic unity of most values, personal and collective, according to scientists.

The unity of the singers and the conductor of the choir will occur through their recognition of the common high goal and tasks of the performance of the choral collective, close views on the content and methods of choral performance, which should be of a socially useful nature (I. Zyazyun, V. Semichenko, R. Vaisman, Yu. Yanotovska). Analysis of the specifics of the value-orientational unity of the choral collective allows us to recognize that the socially beneficial nature of the collective's activity causes the birth of the collective personality of the choir.

Therefore, it is necessary to consider the compatibility of singers and the conductor as an integral feature of the choral group as a dynamic structure, which indicates the most favorable combination of properties of the choristers, ensures the success of joint performance and the personal satisfaction of the conductor and each chorister from choral singing.⁴²

Compatibility as a psychological phenomenon is the result of the effect of the interaction of choir singers during rehearsals and concerts, it is

⁴⁰ Плющик Є., Омельчук В. Федоренко В. Лекції з курсу "Хорознавство": навч. посіб. Житомир: Вид-во ЖДУ ім. І. Франка, 2010. 191 с. С. 48.

⁴¹ Енциклопедія освіти: Київ, Юрінком Інтер, 2008.1040 с. С. 992.

⁴² Карась Г. Платоніда Шуровська-Россиневич – перша українська професійна хорова диригентка: монографія. Івано-Франківськ: Фоліант, 2022. 428 с. С. 94.

characterized by emotional satisfaction and "preservation" of positive relations in the choir. Scientists note that compatibility is formed under the conditions of the conductor's study of value orientations, ideals, and leadership tendencies of team members. Instead, it is consolidated thanks to the mechanism of assimilation and mutual reinforcement of positive qualities, compensation and complementarity of insufficiently developed personal qualities and professional (vocal and choral) skills of choir singers. The presence of cohesion is recognized as a clear manifestation of compatibility.

Cohesion as the most important characteristic of a team is considered in foreign literature in the context of the concepts of "consensus" and "attraction".⁴³

Domestic psychologists determine that emotional unity is not enough to form cohesion. For its acquisition, orderliness, consistency and stability of intragroup interpersonal relationships are necessary, which ensure the stability and continuity of the group's life activities.

Scientists distinguish such cohesion factors as:

- a) interpersonal emotional relationships of team members;
- b) the structure of interaction between them;
- c) the nature of value orientations, attitudes and norms that arise between team members.⁴⁴

In view of this, the cohesion of the choir can be considered as "a measure of the unity of the singers, which is born due to their awareness of the common goal, tasks and ideals of the choir, as well as interpersonal relationships that acquire the character of mutual assistance".⁴⁵

This definition is based on the statement of the well-known representative of the Kharkiv conducting and choral school, V. Chabanny, who believed that "cohesion is a direct condition of the creative atmosphere of the choir team, which is reflected in the ability of the choir director to understand and feel the spiritual life of the singers, their inner culture, the level of performance skill".⁴⁶

⁴³ Токарева Н.М., Шамне А.В. Вікова та педагогічна психологія: навчальний посібник. Київ, 2017. 548 с. С.130.

⁴⁴ Бех І.Д. Вибрані наукові праці. Виховання особистості. Том 1. Чернівці: Букрек, 2015. 840 с. С.35.

⁴⁵ Смирнова Т.А. Музична педагогіка і психологія вищої школи: навчальний посібник. Харків: Лідер, 2021. 180 с. С.97.

⁴⁶ Смирнова Т.А. Теорія та методика диригентсько-хорової освіти у вищих навчальних закладах: психолого-педагогічний аспект: монографія. Видавництво "Ліхтар, 2008. 445 с. С. 35.

One of the factors that strengthens the cohesiveness of the choral team, scientists consider efficiency, which is understood as consistency in the work between the singers and the conductor, that is, the best combination of their actions in time and space. The analysis of psychological-pedagogical and sociological literature proves that effectiveness can be considered in two aspects. First of all, the performance of the choral team characterizes the simultaneous and interactive activity of the singers and the conductor of the choir. Secondly, we are talking about performance efficiency, which, based on the previous one, gives birth to an ensemble of all elements of the choral sound and serves as an indicator of the sound unity of the choral team.

Scientists recognize the unity of value and orientation of the team as the most important indicator of cohesion and efficiency. It is possible to understand the value-orientational unity of the choral team in the context of the concurrence of the views, assessments and positions of the singers and the conductor towards directions, choral repertoire, leadership style, conceptual approaches and ideas that the conductor professes.⁴⁷

The main factor of value-orientational unity is the commonality of singers and the conductor of the choir in relation to the purpose and tasks of the performance of the choral team, which should have a socially useful character (O. Mykhailychenko).

In the scientific literature, it is emphasized that compatibility, cohesion and effectiveness require the birth of a positive psychological climate, which is understood as a set of internal conditions created by the manager in the process of development and vital activities of the team. This is, first of all:

- a) a positive perspective both for the collective as a whole and for each of its members;
- b) moral atmosphere and dominant mood existing in the team;
- c) mutual assistance and authority of the leader of the choir;
- d) productivity of team members.

It can be argued that a positive psychological climate contributes to the formation of a sense of satisfaction among team members from joint activities, it affects the life and activities of the entire team.

The results of our survey and review of the activities of performing and educational student choirs confirm the correctness of the provisions of modern pedagogy and social psychology that the important tasks of the leader should be compliance with the requirements of compatibility between choir

⁴⁷ Смирнова Т.А. Музична педагогіка і психологія вищої школи: навчальний посібник. Харків: Лідер, 2021. 180 с. С. 95.

singers, education of cohesion and efficiency, creation of a comfortable and healthy psychological climate in choir team.

Therefore, the future conductors of the choral collective should be ready to determine the purpose and content of the socially significant activities of their choral collective, to carry out productive interaction, and to cultivate the unity of values and ideals of the singers. To achieve performance skills and choral culture, the conductor of the choir should take into account the compatibility indicators of the choir members, master the knowledge and methods of fostering cohesion and efficiency, and improve the methods of creating a positive psychological climate.

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**MUSIC EDUCATION IN THE CULTURAL AND HISTORICAL
AREA OF UKRAINE (NATIONAL MUSIC ACADEMY OF
UKRAINE named after P.I. TCHAIKOVSKY)
МУЗИЧНА ОСВІТА В КУЛЬТУНО-ІСТОРИЧНОМУ ПРОСТОРІ
УКРАЇНИ (НАЦІОНАЛЬНА МУЗИЧНА АКАДЕМІЯ УКРАЇНИ
ІМ. П.І. ЧАЙКОВСЬКОГО)**

The establishment of one of the leading and most prestigious higher musical educational institutions in Europe and Ukraine – the National Music Academy of Ukraine named after P.I. Tchaikovsky dates back to 1863, when a branch of the Russian Musical Society was opened in Kyiv, and later, in 1968, to the Imperial Russian Musical Society, on the basis of which the Kyiv Music School was opened. This was confirmed by the 2020 decision of the Academic Council of the National Music Academy of Ukraine named after P.I. Tchaikovsky, to consider October 27, 1863 as the foundation day of the institution, as the day of foundation of the Kyiv branch of the Imperial Russian Musical Society.

The first rector of the Kyiv Conservatory in 1913–1914 was the Ukrainian pianist, composer and teacher of Belarusian origin Volodymyr Vyacheslavovych Puhalskyi (1848–1933). Actually, prior to V.V. Puhalsky, there were attempts by L. Albrecht and A. Rubinstein to give

the music school the status of a conservatory. O. Glazunov and S. Rachmaninov also appealed to open the conservatory, justifying the expediency and timeliness of the opening on the basis of the music school of the higher educational institution. And only on November 3, 1913, the opening ceremony of the Kyiv Conservatory took place.

The study of archival sources and official documentation shows that from 1924 to 1928 the institution functioned as a music technical school, the graduates of which received diplomas of higher education. From 1928 to 1934, the technical school was part of the Music and Drama Institute named after M.V. Lysenko. And finally, in 1934, the educational institution acquired the status of Kyiv State Conservatory, and the name of P.I. Tchaikovsky Conservatory was assigned in 1940 on the occasion of the 100th anniversary of the composer's birth.

Incidentally, we note that during the Second World War, teachers and students of the Kyiv Conservatory were partly evacuated to Sverdlovsk, and partly the educational process was continued in the premises of school No. 57 in Kyiv, which was supervised by Ostap Lysenko, the son of Mykola Vitaliyovych Lysenko.

It is valuable that in the 60s and 70s of the 20th century, the staff of the conservatory began active cooperation with international institutions. This includes cooperation between universities, and training of personnel for foreign countries, and participation of students and teachers in international competitions, scientific conferences, and tours of performing groups, etc. Diplomas of NMAU named after Several thousand foreign citizens from all continents of the world received P.I. Tchaikovsky. Today, more than 120 students from various countries of Europe, Asia, the Middle and Far East study at the academy.⁴⁸

The staff of the Academy maintains wide international relations with many foreign musical educational institutions and cultural centers in France, Germany, Italy, Spain, Lithuania, the Netherlands, Portugal, Poland, Belarus, Kazakhstan, Uzbekistan, China, the USA, which opens up professional growth prospects for future specialists. and successful career development. The professor-teaching staff of the NAU named after P.I. Tchaikovsky fruitfully cooperates with institutions of higher education of Ukraine, such as: Lviv National Academy of Music named after M.V. Lysenko, Odesa National Academy of Music named after A.V. Nezhdanova, Kharkiv National University of Arts named after

⁴⁸ Національна музична академія України ім. П.І. Чайковського. URL: <https://knmau.com.ua/istoriya/>

I.P. Kotlyarevsky, Dnipropetrovsk Academy of Music named after Mykhailo Hlinka.

It is appropriate to note that since 1986, in the NMAU named after P.I. Tchaikovsky's internship assistantship began to function, later the training of highly qualified teaching staff in postgraduate and doctoral studies began. Thanks to world-famous musicians, graduates of the conservatory, artists of musical art, performing, composing and scientific schools were created. NMAU named after P.I. Tchaikovsky became an elite leading center of professional musical education of the state. At all stages of development, the Academy decently preserved and enriched high professionalism, a connection with the traditions of the Ukrainian people and the achievements of European musical cultures.⁴⁹

Therefore, it is quite natural that in 1995, by the Decree of the President of Ukraine, the conservatory acquired the status of the National Academy of Music named after P. I. Tchaikovsky, and in 2019, according to the UNESCO rating "Top 200 Ukraine", the National Music Academy of Ukraine named after P.I. Tchaikovsky took first place among the higher art educational institutions of Ukraine.

It is appropriate to emphasize that since 1998 the Academy has been a member of the European Association of Conservatories, Music Academies and Higher Music Schools. Since 2018, the academy has been working under international academic mobility programs, in particular the European Union Program "Erasmus+".⁵⁰ The partners of the Academy under this program are: Higher Conservatory of the city of Vigo (Spain); Aristotle University in Thessaloniki (Greece); Conservatory named after Nino Rota in Monopoli (Italy); Giuseppe Tartini Conservatory in Trieste (Italy); Freiburg University of Music (Germany).

The Academy has defined clear and understandable rules for the recognition of learning results obtained in other institutions of higher education, in particular during academic mobility. These rules are available to all participants of the educational process. The high level of training of specialists is confirmed by their creative achievements, victories at international competitions, active concert and successful teaching activities.

It should be noted that in 2019, the management of the institution, led by rector M.O. Tymoshenko, began cooperation with Chinese musicians regarding the opening of a Chinese conservatory in the city of Hengshui. A significant event this year was also the establishment of the Confucius

⁴⁹ Там само.

⁵⁰ Там само.

Music Center, which became a center for Chinese music research, cultural exchange between the two "One Belt, One Road" countries, the purpose of which was the presentation of educational experience, opera repertoire, organization of joint projects and tours, which turned out to be extremely valuable in the cultural, artistic and educational exchange in the region of Central-Eastern Europe and the whole world.

It is valuable that NMAU named after P.I. Tchaikovsky is the founder and publisher of 4 specialized scientific publications on musicology and cultural studies, which are very popular among scientists. Teachers and students have the opportunity to practically implement the acquired research competences by publishing articles and participating in international and all-Ukrainian scientific and scientific-practical conferences.

Today, the National Music Academy of Ukraine named after P.I. Tchaikovsky is a leading center of musical education in Ukraine, in which more than 1,100 students study in 5 faculties and 27 departments, 5 Heroes of Ukraine, 5 academicians and 26 corresponding members of the National Academy of Arts of Ukraine, 65 people's artists, 94 professors, 31 doctor of science, 126 associate professors, 108 candidates of science, 40 honored artists and 57 honored artists of Ukraine.⁵¹ Therefore, it is quite natural that the educational process is carried out by outstanding musicians-performers, music critics, scientists, authors of monographs and textbooks for art institutions of all accreditation levels.

At the same time, it should be recognized that the professor-teaching staff of NMAU named after P.I. Tchaikovsky provides high-quality training of highly qualified specialists in the field of culture and art, which is based on the fundamental scientific achievements of both domestic and foreign scientists, musicians and performers known in Ukraine and abroad and is aimed at ensuring competitive, integrated into the world educational and artistic space capable of creating and presenting original musical projects/programs, works and applying in-depth knowledge, skills, and abilities in creative and teaching activities.

It is valuable that the forms and methods of learning and teaching at the Academy contribute to the achievement of learning goals and program results, meet the requirements of a student-centered approach and the principles of academic freedom. The available combination of individual, group and collective teaching formats is due to the specifics of the study, the purpose of which is the realization of a creative (performing or composing) project by the students and its scientific justification. Training is conducted

⁵¹ Там само.

with the involvement of both purely pedagogical (verbal, visual, practical, problem-based, search-research, analytical, etc.) and specific art studies (historical-typological, genre, stylistic, interpretive, semiotic, method of historical-artistic reconstruction, etc.) methods, the use of which reflects the industry specifics of this or that profession.

It should be noted that information on the goals, content and program results of training, the procedure and evaluation criteria within individual educational components are set out in the syllabi and training programs of the disciplines. The syllabus of each of the disciplines contains information about the teacher and his contacts, general information about the discipline, assessment methods, language of teaching, general and special competences that must be acquired by the student as a result of taking the course, a list of topics, information about forms, methods and technologies of education and control, as well as the evaluation system and criteria. In addition, the syllabi of the disciplines declare the possibility of inclusive education and extracurricular activities (informal education). The study plans of the disciplines contain more detailed information about the structure and content of the discipline, recommended literature, etc.

Education, teaching and scientific research of teachers and students are related to the internationalization of the activities of the NMAU named after P.I. Tchaikovsky, participation of trainee assistants and creative graduate students in international music festivals ("Music in old Lviv"; "Mariupol Classic"; Thessaloniki International Guitar Festival, Greece, etc.) and competitions (Arthur Rubinstein International Competition, Israel; "International Guitar Festival and Competition Heinsberg", Germany; Tadeusz Wronski Competition, Warsaw; Klaudia Taev Competition, Estonia; Virgilius Noreika International Competition, Lithuania, etc.), solo concerts in European cities (Katowice, Poznan, Warsaw, etc.).

Piano faculty.

The history of the *Department of Special Piano No. 1* begins in 1868, when the first special music school was opened in Kyiv, which was later reorganized into a music school. In those times, the foundations of the Kyiv piano school were laid, at the origins of which were professor Volodymyr Puhalskyi and pianist, composer and conductor Hryhoriy Khodorovskyi-Moroz. In 1913, the teachers of the piano class included Hryhoriy Beklemishev, Felix Blumenfeld and Heinrich Neuhaus. The post-war activities of professors and students of the piano faculty, where K. Mykhaylov, Arnold Yankelevich, E. Slyvak, A. Lufera, and I. Shamo worked, contributed to the preservation and further development of the traditions of the Ukrainian piano school.

In the 50s, the Kyiv piano school was replenished with new names, among them: Volodymyr Nielsen, Tetiana Kravchenko, Vsevolod Topilin. In 1961, the department of special piano was headed by the outstanding musician Oleksandr Alexandrov. In 1965, in connection with the increase in the number of students at the piano faculty, two special piano departments were formed – No. 1 and No. 2. In the 1960s and 1980s, the following worked here: Professor Vitaly Sechkin, Mykola Suk, Serhii Skrynchenko. In the 1970s–2000s, pianists-pedagogues Alla Zaderatska, Zhanna Anistratenko-Khursina, Lyudmila Kasyanenko, Andriy Korzhenevskiy worked at the department.⁵²

Since 1996, the department has been headed by a composer and pianist, People's Artist of Ukraine, Professor Mykhailo Stepanenko, who created favorable conditions for the comprehensive development of the creative potential of teachers and students at the Department of Special Piano No. 1. Today, leading modern Ukrainian performers and teachers work at the department, including: Professor Lyudmila Martsevich, Honored Artist of Ukraine Alla Kashchenko, laureate of the All-Ukrainian Mykola Lysenko Competition Olga Kovaleva, Honored Worker of Culture of Ukraine Nataliya Hrydneva, Candidate of Art History, Associate Professor Oleg Bezborodko.

A special and important page in the history of NMAU named after P.I. Tchaikovsky is occupied by the organ class of the department, which is managed by Honored Worker of Arts of Ukraine, Professor Halyna Bulybenko.

From 1967 to 1979, the *Department of Special Piano No. 2* was headed by People's Artist of Russia, Professor Tetyana Kravchenko. In the 1980s, the department was headed by: Aza Roschyna and Yevhen Rzhanov. From 1985 to 2004, the department was headed by the Honored Artist of Ukraine, Professor Ihor Ryabov. Since 2004, the department has been headed by professor, Honored Worker of Arts of Ukraine, Candidate of Art History Tetyana Roschyna.

The modern period of the department's activity is marked by many innovations. For the first time, the teachers of the department introduced regular scientific and practical conferences and pedagogical readings: "Piano art: history and modernity", "Kyiv piano school: Names and times", "Kyiv piano school: pages of history", "To the 200th anniversary of F. Chopin". Published collections of scientific works "Problems of piano

⁵² Національна музична академія України ім. П.І. Чайковського.URL: <https://knmau.com.ua/departments/kafedra-spetsialnogo-fortepiano-1/>

performance and pedagogy", "F. Chopin: 200 years of romanticism" and the collective monograph "Kyiv Piano School. Names and times".⁵³

International relations are actively developed by the teachers of the department. This is primarily the International Festival "Dynasty", which includes the series of concerts "The Art of Playing with an Orchestra", in which performers from Ukraine, the USA, China, France, Israel, Australia, Great Britain participate.

Over the years of its existence, the teachers of the department have trained a large number of highly professional performers and teachers. Among the students of the department are pianists who continue the best traditions of the Kyiv piano school and present Ukrainian piano art on the world music scene.

The department of concertmastering was founded in 1938 as the department of chamber ensemble and concertmastering. In the first years, these were optional classes in concertmastering. Over time, in 1946, the state exam for the concertmaster class was introduced for the first time, which confirmed the importance and importance of this discipline in the training of a professional musician. In 1969, a mandatory specialization in the concertmaster class was introduced. An institute of illustrators-vocalists and instrumentalists is being created.

The teachers of the department are constantly working on improving the educational process, creating new educational programs, and expanding the repertoire. The composition of soloists of the department is constantly replenished with young talented instrumentalists who have considerable experience as a concertmaster and are students of the conservatory. The repertoire of students of the department includes almost all chamber and vocal literature, both Ukrainian and world, piano operas, a large circle of instrumental concerts and plays, the range of which covers all times, genres and styles. There is a regular process of updating the repertoire with the works of modern composers, in particular Ukrainian ones.

The teachers of the department actively tour, perform concerts of works by composers of almost all eras, conduct thematic concerts of students of their classes. A lot of attention at the department is paid to scientific and methodical developments. Teachers carry out executive revisions of opera scenes, individual arias of world music classics, romances, etc.

⁵³ Національна музична академія України ім. П.І. Чайковського. URL: <https://knmau.com.ua/departments/kafedra-spetsialnogo-fortepiano-2/>

Graduates of the department work with great success in opera houses, concert institutions and educational institutions of Ukraine, USA, France, Great Britain, Poland, Russia, Portugal, Germany, Canada, Spain.

Vocal and conducting faculty.

The department of chamber singing was formed in 2017 as a result of the reorganization of the department of solo singing into the department of chamber singing and the department of opera singing. In its establishment and development, the department relies on the traditions that were established by outstanding vocal teachers who worked at the Kyiv Conservatory. The activities of the teachers of the department of chamber singing are aimed at training talented young people in the field of vocal art, conducting scientific and methodological research and developing innovative technologies in the field of vocal performance and pedagogy based on the integration of science, education and concert performance.

The professorial and executive staff of the department is constantly working on improving the process of training future performers based on the unity of education, upbringing, performing and pedagogical practice. The effectiveness of concert-performance, creative-pedagogical, and innovative activities increases with the efforts of teachers and students. A scientific-methodological seminar was held with great success for the 150th anniversary of Professor O. Muravyova; international scientific and practical conferences, among which: "Artistic families" and to the 100th anniversary of Z. Lichtman.⁵⁴

The department of choral conducting unites talented teachers and practicing conductors who provide training for highly qualified choral conductors working in various art institutions in Ukraine and abroad. The basis for the training of such specialists is the student choir, whose repertoire is distinguished by the complexity of the modern composer's language, genre diversity, performance technique and artistic skill.

The repertoire of the student choir includes works by domestic and foreign composers, opera works and works of spiritual music, choral miniatures and arrangements of folk songs. The department initiated a comprehensive study of the work *а сарреІІа*, namely: preparation of the annotation, practical work with the choir, preparation of the work for concert performance and conducting the choir in stage conditions. Therefore, the level of training of its graduates gives confidence in the enrichment and development of the future Ukrainian choral academic art.

⁵⁴ Національна музична академія України ім. П.І. Чайковського. URL: <https://knmau.com.ua/departments/kafedra-kamernogo-spivu/>

Department of operapreparation and musical direction of the National State University named after P. I. Tchaikovsky prepares bachelors and masters for musical theater with the specialization "Music Direction" and singer-performers with the specialization "Opera Singing". The activities of the teaching staff of the department are characterized by professionalism and constant creative energy, which determines its achievements and a strong perspective for further activities. The teachers of the department consider the professional training of opera singers and teaching students the art of music direction to be the main task of their work.

We would like to note that the modern musical theater strives for the development and search for new forms of stage art, the involvement of young creative specialists – singers and directors – in the creative work. These challenges determine the need to train future artists who are able to quickly adapt to new conditions in the music and theater field, to be competitive in the country and the world in accordance with constantly growing professional requirements.⁵⁵

The Department of Opera and Symphonic Conducting was founded in 1918 at the Music and Dramatic Institute named after M.V. Lysenko on the initiative of Professor Mykola Malko. The first teachers of the department were Valerian Berdyaev and Felix Blumenfeld. In 1948, the rector of the Kyiv Conservatory was the well-known Ukrainian conductor, honored artist of Ukraine Oleksandr Klymov. It was on his initiative and support that the department of opera-symphonic conducting was created, to which he invited outstanding conductors Natan Rakhlin, Volodymyr Piradov, and Veniamin Tolba to work. At the beginning, it was a department that was part of the department of choral conducting.⁵⁶

It should be noted that from 1978 to 1986, the department of opera-symphonic conducting was headed by Professor Mykhailo Kanershtein, a talented teacher who was boundlessly devoted to the cause, who made a significant contribution to both the practical and educational components of the conducting school. Thanks to him, famous conductors Konstantin Simeonov and Stefan Turchak were invited to the teaching staff of the department. It was during Mykhailo Kanerstein's time that the "department of opera-symphonic conducting" was transformed into the "department of

⁵⁵ Національна музична академія України ім. П.І. Чайковського. URL: <https://knmau.com.ua/departments/kafedra-opernoyi-pidgotovki-ta-muzichnoyi-rezhisuri/>

⁵⁶ Національна музична академія України ім. П.І. Чайковського. URL: <https://knmau.com.ua/departments/kafedra-operno-simfonichnogo-diriguvannya/>

opera-symphonic conducting". The creation of a new structural subdivision of the "department" provided for a five-year course of study according to a specially developed program with students who already had a higher musical education.⁵⁷

It is appropriate to emphasize that from 1986 to 1989 the first head of the "Department of Opera and Symphonic Conducting" was People's Artist of the USSR, laureate of the Taras Shevchenko State Prize, brilliant conductor – Stefan Turchak. The maestro was the first performer of many works by modern Ukrainian composers. It was S. Turchak who brought Ukrainian music to the European level.⁵⁸ From 1989 to 2000, the head of the department was Yevhen Dushchenko, an outstanding conductor, whose creative activity was associated with various well-known collectives of Ukraine. In 1983, Yevhen Dushchenko became one of the founders and chief conductor of the first musical theater for children in Ukraine, which is called "Kyiv Opera".

An important event in the development of the Kyiv school of opera and symphony conducting was the opening of the internship assistantship in 1995. Since 2000, the head of the Department of Opera and Symphonic Conducting is the People's Artist of Ukraine, Professor Viktor Zdorenko. For many years, there has been a symphony orchestra at the department, in which student conductors undergo practice. Winners also undergo practice in the academy's opera studio, which has many opera performances in its repertoire.

After graduating from the Academy, graduates already have experience working not only with a symphony orchestra, but also with an opera one, which in turn fully confirms the qualification of "opera and symphony orchestra conductor". Among the graduates of the department of opera and symphonic conducting are well-known conductors who are the pride not only of the department and the Academy, but also of our country. These are people's artists of Ukraine, outstanding figures of musical art of Ukraine, laureates of conducting competitions, leaders of famous symphony orchestras of Ukraine, conductors of opera and music-drama theaters of Ukraine.

The department of opera singing was created in 2017 on the basis of the department of solo singing. Outstanding singers, laureates of international competitions, national and honored artists of Ukraine work at the department, the vast majority of whom worked as soloists of the National Opera of Ukraine named after Taras Shevchenko in different years. In recent years, the

⁵⁷ Там само.

⁵⁸ Там само.

department of opera singing has educated a large number of professional singers who have become laureates of the most prestigious vocal competitions and receive the highest awards not only at national vocal competitions, but also at the most prestigious foreign ones.⁵⁹

In addition to the above, teachers and students of the department take an active part in international and all-Ukrainian festivals, in the work of scientific and practical conferences on the problems of musical pedagogy, theory, methodology and performance.

Orchestra faculty.

Department of Brass Wind and Percussion Instruments of the Ukrainian National Medical University named after P.I. Tchaikovsky was founded in 2006. Its first leader was an outstanding trumpeter, doctor of art history, honored artist of Ukraine, professor Valery Terentiyovych Posvalyuk. Today, the department is headed by an outstanding musician – trumpeter, soloist of the symphony orchestra of the National Theater of Opera and Ballet of Ukraine named after T. G. Shevchenko, Honored Artist of Ukraine, Professor Mykola Yakovych Balanko.⁶⁰

It is worth noting that teachers and students of the department participate in master classes, present creative reports, provide practical methodical assistance to leaders of amateur artistic groups and teachers of brass and percussion instruments of domestic musical educational institutions. Brilliant musicians work at the department, who over the years have created their own performance school and trained a large number of high-quality specialists.

The Department of Wind and Percussion Instruments at the Kyiv Conservatory was opened in 1934 under the guidance of the outstanding trumpeter Vilhelm Maryanovich Yablonskyi, who taught the trumpet class since 1927. During the 1920s, the horn class was taught by Mykhailo Pukhovych, in 1934 the horn class was headed by Yakov Yurchenko, the trombone class was taught by Paul Fasshauer in the first years of the Kyiv Conservatory, and from 1925 by Oskar Lange. In 1936, the trombone and tuba class was taught by Oleksiy Dobroserdov.⁶¹

It is valuable that the concerts of teachers and students of the department become bright phenomena in the musical life of Kyiv, students

⁵⁹ Там само.

⁶⁰ Національна музична академія України ім. П.І. Чайковського. URL: <https://knmau.com.ua/departments/kafedra-midnih-duhovih-ta-udarnih-instrumentiv/>

⁶¹ Національна музична академія України ім. П.І. Чайковського. URL: <https://knmau.com.ua/departments/kafedra-derev-yanih-duhovih-instrumentiv/>

win many honorary titles and awards at many all-Ukrainian and international competitions.

The Department of Woodwind Instruments was established in 2006. Its leader was clarinetist, candidate of art history, professor, honored artist of Ukraine Roman Andriyovych Vovk. At the time of the founding of the Kyiv Conservatory, the classes of woodwind instruments were headed by O. Khymychenko (flute), S. Duda (oboe, bassoon), L. Khazin (clarinet) – soloists of the Kyiv Opera and teachers of the Kyiv Music School.

In the following years, in parallel with O. Khymychenko, the flute class at the Kyiv Conservatory was taught by I. Mykhaylovskiy, and the oboe class by Ya. Kozhur. In 1934, wind instruments were merged into the department of wind and percussion instruments. It was led by an outstanding musician, trumpeter Vilhelm Maryanovych Yablonskiy.⁶²

The department of stringed and bowed instruments was created in 1934 on the basis of the orchestra faculty. From 1934 to 1941, the following teachers worked at the department: D. Berthier (head of the department), Y. Magaziner – teacher in the violin class, G. Pecker – teacher in the cello class, G. Haase – teacher in the harp class.⁶³

The conceptual basis of the department's activity is the combination of the educational process with concert-performance and scientific-methodical practice. This becomes possible thanks to the inspired creative work of highly qualified teachers and concertmasters.

The violin department dates back to the founding of the Kyiv Conservatory. At its origins were outstanding musicians-pedagogues M. Erdenko and P. Kohanskyi, and from 1920 to 1930, such luminaries of domestic music pedagogy as professors N. Skomorovsky, D. Berthier and J. Magaziner worked here. The post-war period of the development of violin classes is associated with the work of professors V. Stetsenko, O. Manilov and P. Makarenko, and the 1960s were marked by the activities of graduates of the Moscow Conservatory and laureates of numerous international competitions, O. Parkhomenko and O. Horokhov.

Supporting the national traditions and achievements of 1969, talented musicians O. Krysa (he headed the newly created structural unit in 1969–1973), Yu. Mazurkevich and B. Kotorovych worked at the department. At the same time, O. Kravchuk, K. Takhtajiev, O. Buchynska, O. Panov, A.

⁶² Національна музична академія України ім. П.І. Чайковського.

URL: <https://knmau.com.ua/departments/kafedra-derev-yanih-duhovih-instrumentiv/>

⁶³ Національна музична академія України ім. П.І. Чайковського.

URL: <https://knmau.com.ua/departments/kafedra-strunno-smichkovih-instrumentiv/>

Shtern, A. Melnikov, A. Vynokurov, T. Pechenyi, O.
Kotorovich and others worked fruitfully.⁶⁴

From the 1980s to the beginning of the new millennium, the work of the department was intensified. The head of the department at that time, B. Kotorovych, managed to attract the best pedagogical and executive forces for this. I. Pilatiuk, V. Kozin, O. and Ya. Rivniak, A. Bazhenov, I.
Andrievskiy, S. Schott, L. Ovcharenko, T. Mukhina, O. Shutko, B.
Krysa, G. Konovalov, V. Ushkov, N. Sivachenko, O. Sprentsis, M.
Kuznetsov, G. Pavlov, N. Annenkova, M. Kotorovich, B. Pivnenko,
D. Tkachenko, T. Yaropud, S. Semchuk.⁶⁵

The chamber ensemble class was created shortly after the Kyiv Conservatory was founded in 1913 under the leadership of R. Glier and became an integral part of the educational process. Classes in the chamber ensemble class were led by leading professors, outstanding musicians V. Puhalskyi, R. Glier, D. Berthier, G. Neuhaus, G. Beklemishev, F.
Blumenfeld, I. Kozlov, K. Mykhaylov, S. Kozolupov, S. Vilkonskyi,
N. Skomorovsky.⁶⁶

The Department of Chamber Ensemble was founded in 1938 as the Department of Chamber Ensemble and Concertmastering. After the Great Patriotic War, associate professors I. Tamarov, Ya. Fastovsky and assistant professor O. Zweifel started working at the department. Since 1950, the outstanding violinist and teacher, associate professor O. Manilov, began to manage the united department. L. Tsvirko, L. Levina, I. Tsarevich, P. Lyubashevskaya, T. Tarnavska, T. Arsenicheva, D. Pomerantsaite, N. Magnushevskaya began teaching at the department in the 1960s; A.
Marjanyan, I. Borovyk, T. Zolozova, O. Horokhov. In 1968, as a result of the reorganization, the chamber ensemble department gained independence under the leadership of L. Tsvirko, who managed the department for more than three decades. In the 1970s and 1980s, S. Silvanskyi, S.
Yusov, L. Grishko-Ratkovskaya, I. Pugacheva, and O. Karasko
started working; since 1995 – O. Vashchuk; since 1996 – laureate of international competitions, candidate artist, born art. of Ukraine E. Basalayaeva, who headed the department from 2007 to 2013. In the 2000s, the teaching staff of the department was replenished with graduates of the assistantship-internship of the NAU named after P.I. Tchaikovsky: A.

⁶⁴ Національна музична академія України ім. П.І. Чайковського. Кафедра скрипки. URL: <https://knmau.com.ua/departments/kafedra-kamernogo-ansamblyu/>

⁶⁵ Там само.

⁶⁶ Там само.

Seredenko, O. Polusmyak, N. Vodoleeva, S. Suldina, O. Zhukova, N.
Bazin, K. Nikitina, M. Prokhorchuk, N. Yakovchuk; B. Krysa and O.
Makarenko worked at the department for some time.⁶⁷

Faculty of folk instruments.

The department of orchestral conducting and instrumental studies was established in the mid-1920s, and in 1928 a special department was opened at the Kyiv Music and Dramatic Institute named after M. Lysenko, where leaders of wind and folk orchestras and choirs were trained. Subsequently, the name of the department changed and finally became "Conductor-folk-wind". In the future, specialists were trained at special departments of folk, wind and percussion instruments.

It is worth noting that the field of folk music required the mandatory study of wind instruments: flute, oboe, clarinet, bassoon, French horn, trumpet, trombone, as well as violin, piano, and voice production. Students sang in the choir, necessarily attended classes of folk, wind and symphony orchestras. Lessons in orchestral conducting were conducted to the accompaniment of two pianos and a harmonium that imitated the sound of wind instruments. The programs of the creative groups were prepared by the leaders of the orchestra and choir classes in the first semester, and by the students in the second semester.⁶⁸

The accumulation of methodical and practical experience in the training of orchestral conductors became an objective prerequisite for the creation of the department of orchestral conducting and instrumental science in August 2015. The basic educational laboratories for testing the orchestrations, translations and arrangements of musical works made by the students were: an orchestra of folk instruments, a wind orchestra, an orchestra of accordionists, a bandurist chapel. Starting from the third year, students underwent conducting practice in these ensembles.

Thus, continuing to develop the best traditions of training conductors, the department of orchestral conducting and instrumental science has become a creative and educational and methodical center for the training of conductors who have successfully worked in various regions of Ukraine and abroad.

⁶⁷ Національна музична академія України ім. П.І. Чайковського.

URL: <https://knmau.com.ua/departments/kafedra-kamernogo-ansamblyu/>

⁶⁸ Національна музична академія України ім. П.І. Чайковського.

URL: <https://knmau.com.ua/departments/kafedra-orkestrrovogo-diriguvannya-ta-instrumentoznavstva-2/>

The history of the *department of folk instruments* begins in 1934, when the department of folk instruments was founded, and in 1939, under the leadership of M.M. Helis, the department of folk instruments was established. From this moment, the establishment of the national folk-instrumental art begins. The 50s of the 20th century are considered the first stage of the department's history. In 1959, a performing postgraduate course was opened. In the 1960s, the department was replenished with new teachers and postgraduate graduates.

The 1970s and 1980s were the period when graduate students were recruited to work at the department, and later assistantships-internships. In the 1990s, laureates of the first prizes of international competitions and the best graduates of assistantships, as well as graduates of the department of opera and symphonic conducting appeared at the department. At the beginning of the 21st century, the department was replenished with a new cohort of talented young people – laureates of international competitions, graduates of internship assistantships. During the entire period, the department of folk instruments was headed by: M.M. Gelis (1939–1970), M.T. Lysenko (1970–1975), M.A. Davydov (1975–2014).⁶⁹

It is worth noting that in 2013 the department was transformed into the Faculty of Folk Instruments, which was headed by Professor M.T. Bilokonev. Departments of bandura (head S.V. Bashtan), accordion and accordion (head E.I. Cherkazova), the department of folk instruments (head L.D. Matviychuk) and the department of orchestral conducting and instrumental studies (head S. I. Lytvynenko). Currently, the department of folk instruments is a powerful folk-instrumental performance, methodical and scientific center.⁷⁰

The bandura department was established in 2011 on the basis of the orchestra faculty of the Ukrainian National University named after P.I. Tchaikovsky. It traces its origins to the founding of the bandura class at the Kyiv Music School in 1938 and at the Kyiv State Conservatory in 1950. At the beginning of the department's existence, there were 16 teachers in the specialty, vocal, ensemble and conducting. The department was headed by the People's Artist of Ukraine, Professor Serhiy Bashtan, who took the bandura to new frontiers of vocal-instrumental, solo-instrumental and ensemble performance. In 1984, S.V. Bashtan, in co-authorship with A.F. Omelchenko, published the first instructional manual in Ukraine,

⁶⁹ Національна музична академія України ім. П.І. Чайковського.
URL: <https://knmau.com.ua/departments/kafedra-narodnih-instrumentiv/>

⁷⁰ Там само.

"School of Bandura Playing". On the initiative of S.V. Bashtan, 33 issues of "The Bandurist's Library", 24 issues of "I'd Take a Bandura", 12 issues of "The Bandurist's Repertoire" and other methodical materials were published by the "Musical Ukraine" publishing house.⁷¹

It should be emphasized right away that S.V. Bashtan and modern composers of the original bandura repertoire, namely: A. Kolomiyets, M. Dremlyuga, K. Myaskov, V. Kireiko, V. Zubysky, created an original repertoire fund for pedagogical and concert practice, to which included miniature plays, polyphonic works, large-scale works, sonatas and concerts.

A significant event in the history of folk instrumental art was the creation in 2013 at the P.I. Tchaikovsky National Music Academy of Ukraine of the first folk instruments faculty and accordion and accordion department in Ukraine. As a result of the reorganization processes, the first department of folk instruments in world history was divided into three independent departments.

The teachers of the accordion and accordion department successfully combine pedagogical and scientific-methodical work with concert activities. The first manager was a highly educated musician, doctor of art history, professor, honored artist of Ukraine, academician of MAI MA Davydov. Today, the department is headed by Professor, People's Artist of Ukraine E.I. Cherkazova.

Teachers and students of the department take an active part in the accordion orchestra "Grand Accordeon" (artistic director and conductor – People's Artist of Ukraine, professor E.I. Cherkazova) and accordion orchestra (artistic director and conductor – honored artist of Ukraine, professor Y.S. Franz). In addition, students are active participants in international and all-Ukrainian competitions, creative reports and master classes, speak at scientific and practical conferences of various levels on the problems of musical pedagogy, theory, methodology and performance.

Faculty of historical and theoretical, composition and foreign students.

The Department of Composition, Instrumentation, and Music and Information Technology is one of the most authoritative departments of the NAU named after P.I. Tchaikovsky, whose activities are aimed at training professional composers. Classes in the specialty – compositional creativity – are based on a system of master classes, creative workshops, where students receive unique knowledge and unique creative communication with

⁷¹ Національна музична академія України ім. П.І. Чайковського.
URL: <https://knmau.com.ua/departments/kafedra-banduri/>

outstanding masters of modern Ukrainian compositional art. The teachers of the department are leading composers of the country, who have professional experience and artistic and social authority, and their creative activity has gained wide recognition in the world. Powerful creative schools of leading professors of the department were and continue to be formed here: L.M. Revutskyi, B.M. Lyatoshynskyi, A.Ya. Shtogarenko, M.V. Dremlyuga, V.D. Kireika, I.F. Karabyts, L.M. Kolodub, G.I. Lyashenko, Yu.Ya. Ishchenko, E.F. Stankovycha, M.M. Skoryk, L.V. Dychko, O.V. Kostina, A.O. Havrylets, I.V. Shcherbakov and others.⁷²

Since the 60s of the 20th century, the department has been carrying out fruitful work on training students from different countries of the world, namely: Brazil, Venezuela, Vietnam, Ecuador, Iraq, Iran, Canada, China, Lebanon, Mongolia, Serbia, Croatia.

Teachers and students of the department are participants in festivals, concerts, jury members of various music competitions and competition commissions. In addition, they represent the department at international scientific conferences, making presentations on topics relevant to modern music. Teachers ensure that students write electronic and electroacoustic music, conduct concerts and master classes of electroacoustic music.

The history of the department is connected with the names of R.M. Glyer, B.M. Lyatoshynskyi, L.M. Revutskyi, G.P. Taranov, A.Ya. Shtogarenko, M.V. Dremlyuga, V.D. Kireika, P.I. Maiborody, G.I. Maiborody, A.D. Filipenka, I.N. Shamo, O.I. Bilasha, L. V. Dychko, I.F. Karabytsia, E.F. Stankovycha, A.L. Zagaykevich and others.

The department of theory and history of musical performance was organized in October 2006. The department is headed by Viktor Hryhorovych Moskalenko, doctor of art history, professor, well-known specialist in musical interpretation and analysis of musical works. The members of the department are consultants for the preparation of doctoral theses, supervise candidate theses in the field of musical performance.

The Department of Early Music was founded in 2000 at the initiative of the luminary of Ukrainian musicology, N.O. Gerasimova-Persidska, who developed a fundamentally new strategy: an inextricable link between theory and practice, which ensures intensive and fruitful development of both fields. During the 20-year activity of the department's teachers, a whole galaxy of

⁷² Національна музична академія України ім. П.І. Чайковського.

URL: <https://knmau.com.ua/departments/kafedra-kompozitsiyi-instrumentovki-ta-muzichno-informatsijnih-tehnologij-2/>

researchers and performers of ancient Ukrainian and Western European music was brought up.

It should be noted that the main direction of the department's activity is the study of European, including Ukrainian, music from ars-nov to baroque and classicism. Teachers and students conduct active archival and research work, study of church monophonic singing of Ukraine of the 16th–18th centuries, Ukrainian medieval and early modern music, musical Byzantine studies, and music of modern times is also researched.

We would like to note that the executive core of the department is the harpsichord class, created in 1994 by S. Shabaltina. Since then, a powerful harpsichord school has been formed, well known in Ukraine and beyond. The organ class, founded at the Kyiv Conservatory by Professor A. Kotlyarevskiy in 1971, also has long traditions.

The teachers of the department take an active part in scientific and educational activities, are organizers of international conferences, give public lectures and hold master classes, participate in scientific and educational projects. The department publishes collections of the "Scientific Bulletin of the NAU named after P.I. Tchaikovsky: Ancient music – a modern view".⁷³

The Department of Theory and History of Culture was established at the National Medical University named after P.I. Tchaikovsky in 1998. The department was founded by professors S. Tyshko and T. Humenyuk. The emergence of the unit is due to the reorganization of the Conservatory into the Academy, as well as in connection with the introduction of cultural disciplines into the higher education system.

Today, the Department of Theory and History of Culture is a powerful structural center of cultural education in Ukraine. Leading teachers of the department provide training for post-graduate students, candidates and doctoral students. The teachers of the department also provide professional and scientific programs of executive faculties of the Academy with original educational courses, manage students' master's theses.

The Department of World Music History was established in 2015. During its existence, the department organized numerous scientific and artistic projects. In particular, thanks to the initiative of the department, in May 2019, the art forum "European Spring at the Academy" was founded and the large-scale international scientific and creative project "Poulenc-Fest" was implemented. Among the conferences held by the department, it is worth highlighting the international scientific readings "The problem of "feedback"

⁷³ Національна музична академія України ім. П.І. Чайковського. URL: <https://knmau.com.ua/departments/kafedra-starovinnoyi-muziki/>

in the modern course of music history: "theory and practice" (2017), as well as annual international scientific conferences dedicated to the anniversary and commemorative dates of each calendar year.⁷⁴

At the same time, it should be recognized that the department provides a wide range of music-historical disciplines to students, graduate students and trainee assistants of the Academy. A significant number of original author's courses at the department allows everyone to choose their own way of learning about the musical culture of the past and present. An important vector of the department's work is determined by the disciplines that form the ability to navigate freely in the modern media space and are related to the music-critical and editorial spheres of a specialist-musicologist.⁷⁵

The department of music theory was officially formed in 1934, but its history actually began with the creation of the Kyiv Conservatory in 1913. B. Yavorskyi, S. Protopopov, G. Lyubomirskyi, A. Butskoi, A. Alshwang, V. Zukkerman, and V. Zolotaryov stood at the origins of the department. However, the progressive school of teaching solfeggio and harmony was created by F. Aerova, a student of L. Revutskyi, B. Lyatoshynskyi, V. Kosenko, and G. Veriovka. Leading positions in the activity of the department were held by well-known composers, professors B. Lyatoshynskyi (first head since 1934), L. Revutskyi (head of the department of music theory and composition since 1948), M. Vilinskyi (head of the department of music theory since 1949). In 1959–1963 and 1969–1992, the department was headed by Professor N. Horyukhina. Since 1992, the department has been headed by Professor I. Kotlyarevskyi. His successor in 2007 was Professor I. Piaskovskiy. From 2012 to the present, the department is managed by Professor I. Kokhanyk.⁷⁶

A significant achievement of the department is the restructuring of traditional courses, which made it possible to create a new concept of fundamental music-theoretical education. Since the 1980s, the department has become an organizational center for holding large-scale international and all-Ukrainian scientific and theoretical conferences. Teachers of the department provide scientific supervision of students' master's theses, candidate's and doctoral theses, act as official opponents at defenses,

⁷⁴ Національна музична академія України ім. П.І. Чайковського. URL: <https://knmau.com.ua/departments/kafedra-istoriyi-svitovoyi-muziki/>

⁷⁵ Там само.

⁷⁶ Національна музична академія України ім. П.І. Чайковського. URL: <https://knmau.com.ua/departments/kafedra-teoriyi-muziki/>

participate in international conferences and symposia, cultural and artistic projects, master classes, have publications in Scopus and Web of Science publications.

The Department of the History of Ukrainian Music and Musical Folklore was founded in 1989 by scientists of the Kyiv School of Musicology, namely: M. Grinchenko, P. Kozytzkyi, M. Verikyvskyi, A. Olhovskiy, O. Shreyer-Tkachenko, L. Yefremova, O. Malozyomova. The department was headed by academician of the Academy of Arts of Ukraine, doctor of art history, professor I. Lyashenko. Under his leadership, a program for the development of Ukrainian musical studies was developed, on the basis of which later, in 1995, the Center for Ukrainian Musical Studies was launched under the auspices of the International Association of Ukrainian Studies.⁷⁷

The new stage in the activity of the department (1999–2020) is associated with the name of the outstanding modern composer, People's Artist of Ukraine, laureate of the Taras Shevchenko National Award, Hero of Ukraine, academician of the Academy of Arts of Ukraine, candidate of art history, Professor M. Skoryk. Thanks to his multifaceted activity, the work of the scientific-pedagogical team acquired a new direction, in particular, the development of historical-theoretical research of Ukrainian music and modern compositional practice in accordance with the scientific and artistic-aesthetic demands of today. Today, the department is headed by Doctor of Art Studies, professor, laureate of the M. Lysenko Prize, M. Kopyts.⁷⁸

The teaching staff investigates the development of national musical art, avoiding ideological stereotypes regarding the history of Ukrainian music. The former "white spots" are gradually acquiring concrete and real outlines, outstanding and little-known Ukrainian composers are returning from oblivion, archival materials – documents, letters, memoirs – are being introduced into scientific circulation.⁷⁹

The decoration of the NMAU named after P. I. Tchaikovsky, there are artistic collectives that operate on the basis of specialized departments. They are led by well-known musicians and performers in Ukraine and abroad.

⁷⁷ Національна музична академія України ім. П.І. Чайковського. URL: <https://knmau.com.ua/departments/kafedra-istoriyi-ukrayinskoyi-muziki-ta-muzichnoyi-folkloristiki/>

⁷⁸ Там само.

⁷⁹ Там само.

The student symphony orchestra under the direction of Honored Artist of Ukraine, Professor Ihor Palkin is a base for future conductors and performers to practice and gain performance experience. In 2005, the orchestra triumphantly performed for the first time at the prestigious youth festival "Young Euro Classic". In 2015, the student symphony orchestra was invited for the second time to the youth festival in Berlin, where they performed Symphony No. 2 by Pyotr Tchaikovsky, Violin Concerto with Orchestra by Yevgeny Stankovych, and a symphonic work by Academy graduate student Andriy Merkhel.⁸⁰

Many well-known musicians collaborated with the group, in particular, Mykhailo Bank and Vadym Rudenko, Yuriy Kot, Antony Baryshevskyi, Bohdana Pivnenko, Dmytro Tkachenko, Oleksiy Hryniuk, and others.

The student chamber orchestra under the direction of the candidate of art history, honored artist of Ukraine, professor Ihor Andrievsky was founded in 1969 by the famous Ukrainian violinist Oleksandr Kravchuk. In 1978, the ensemble received the "Golden Disc" in Paris for the performance and recording of cantatas by J.S. Bach, and in 1982 became a laureate of the All-Ukrainian Competition of Chamber Ensembles. In 2006, the orchestra successfully toured in China, in 2009 and 2010 – in Poland, in 2013 – in the State of Kuwait. The student chamber orchestra is also a permanent participant of the annual International Easter Assembly "Spirituality unites Ukraine".⁸¹

Wind orchestra of the Ukrainian State University named after P.I. Tchaikovsky was created in the 30s of the 20th century by Wilhelm Yablonsky. Today, the collective is managed by the honored figure of pop art of Ukraine, Volodymyr Sydorchenko. The orchestra takes an active part in creative events held at the Academy and beyond. The collective's concert activity shows a high level of performance skill and the representativeness of the concert repertoire, which includes large-scale works, virtuoso pieces and accompaniments for soloists-instrumentalists and soloists-vocalists. Reports of the team in the Great and Small halls of the Academy, as well as performances on Ukrainian television and radio, testify to the level of professional competence and stage skills of the performers.

The orchestra of folk instruments, whose artistic director is the honored artist of Ukraine, professor Andriy Ivanysh, was founded in 1930 at

⁸⁰ Національна музична академія України ім. П.І. Чайковського. URL: <https://knmau.com.ua/nauka/tvorchi-kolektivi/>

⁸¹ Там само.

the department of folk instruments of the Kyiv Music and Drama Institute named after M.V. Lysenko. The orchestra is a laureate of all-Ukrainian and international competitions, reviews and festivals, in particular, the International Music Festival "Faj" in Tehran (Iran, 2003, 2004, 2005).⁸² Performing the works of domestic and foreign composers enables the formation of skills and abilities of collective play, develops analytical thinking, and educates students' artistic and aesthetic taste.

The orchestra of accordionists, which works under the direction of the Honored Art Worker of Ukraine, Professor Yosyp Frantz, was created in 1987. Its founder was an outstanding figure of Ukrainian folk-instrumental music culture, composer and teacher Ihor Marchenko. In 2002, the orchestra became a Diplomat of the International Music Video Festival-Competition in the United States of America (New York). The collective's repertoire includes works by modern Ukrainian and foreign composers, classical works translated for an orchestra of accordionists and arrangements of folk songs, pieces from the folk and pop repertoire.

The "GRAND ACCORDEON" accordion orchestra works under the direction of People's Artist of Ukraine, Professor Yevgenia Cherkazova. The group, which included students and graduates of the accordion class of Professor Yevgenia Cherkazova, was created in 1997 as an ensemble group. In 2013, an orchestra group was created on the basis of the ensemble. During its existence, the orchestra performed several times in the Colonnade Hall named after M. V. Lysenko of the National Philharmonic of Ukraine, the Great and Small Halls of the Ukrainian State University named after P.I. Tchaikovsky, the House of Scientists of the Academy of Sciences of Ukraine, the National Museum named after T.G. Shevchenko, many educational musical institutions of Ukraine. In addition, the collective participated in international and all-Ukrainian festivals and festival-competitions, in particular: international festivals: "Delphi Games" (Kyiv, 2013), "ArtFest" (Lviv, 2014), "Trinity Bells" (Tallinn, 2015), "Assordeon Art" (East Sarajevo, Bosnia and Herzegovina, 2015), International Easter Assembly-2015 "Spirituality unites Ukraine", "Kyiv Accordeon Fest" (2010 –2017, annual festival), "Archikids" (Kyiv, 2017) and others.⁸³

The Bandurist Band under the leadership of People's Artist of Ukraine Andriy Kozachka was founded in 1953 by Honored Artist of Ukraine Volodymyr Kabachka. At different periods of its formation, the Bandura Chapel was managed by well-known musicians and teachers who tried to

⁸²Там само.

⁸³ Там само.

attract highly professional performers to the team, expanded and replenished the repertoire, and offered Bandura art in Ukraine and beyond. In the repertoire of the collective processing of Ukrainian folk songs, works of domestic and foreign composers of various styles and creative directions.

Chapel of bandurists of the NMAU named after P.I. Tchaikovsky is a kind of creative laboratory, where students undergo conducting practice, the collective is a platform for approbation of student works, the instrumentation of which they do in practical classes under the guidance of experienced teachers. The bandurist band actively participates in international and all-Ukrainian competitions and festivals, performs in concert programs of the National Philharmonic of Ukraine and concert halls of regional centers of Ukraine.

The Student Choir of the NAU named after P.I. Tchaikovsky, managed by the Hero of Ukraine, People's Artist of Ukraine, laureate of the Taras Shevchenko National Prize of Ukraine, academician of the National Academy of Arts of Ukraine, Professor Yevhen Savchuk traces its roots back to 1913. For more than 100 years of existence, the student choir was led by choirmasters known in Ukraine and abroad, in particular, O. Koshyts, K. Stetsenko, P. Honcharov, G. Veryevka, P. Muravskiy, O. Tarasenko, G. Horbatenko.

The repertoire of the student choir includes a cappella works and works accompanied by classical composers of various styles and eras. These are also arrangements of Ukrainian folk songs and songs of fraternal nations, works of Western European classical composers and modern authors. The team takes an active part in the cultural life of the capital and various regions of Ukraine, performs concerts in Western European countries, wins prizes at festivals and choral music competitions, performs in prestigious concert halls around the world. The members of the student choir treat the choral scores of M. Berezovskyi, D. Bortnyanskyi, A. Vedel, works of M. Lysenko, K. Stetsenko, and O. Koshyts with great reverence and respect.

In view of the above, it is worth noting that the National Music Academy of Ukraine named after P.I. Tchaikovsky is a leading educational institution in Ukraine and the member states of the European Union. The educational process at the Academy is carried out by outstanding performing musicians, music critics and scientists at 5 faculties and 27 departments. The staff of the Academy maintains wide international relations with many foreign musical educational institutions and cultural centers of Europe, fruitfully cooperates with art institutions of higher education of Ukraine.

Thanks to world-famous musicians, graduates of the conservatory, artists of musical art, performing, composing and scientific schools were

created. NMAU named after P.I. Tchaikovsky is a member of the European Association of Conservatories, Music Academies and Higher Music Schools. The high level of training of specialists is confirmed by their creative achievements, victories at international competitions, active concert and successful teaching activities.

The professor-teaching staff of the NAU named after P.I. Tchaikovsky provides high-quality training of highly qualified specialists in the field of culture and art. The decoration of the NMAU named after P.I. Tchaikovsky, there are artistic groups led by musicians and performers known in Ukraine and abroad.

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Honored Worker of Culture of Ukraine.
Ukraine, Uzhgorod.

**PROFESSIONAL TRAINING OF SPECIALISTS IN THE FIELD
"CULTURE AND ART" IN THE PUBLIC INSTITUTION OF
HIGHER EDUCATION "ACADEMY OF CULTURE AND ART" OF
THE TRANSCARPATHIAN REGIONAL COUNCIL
ПРОФЕСІЙНА ПІДГОТОВКА ФАХІВЦІВ У ГАЛУЗІ
"КУЛЬТУРА І МИСТЕЦТВО" В КОМУНАЛЬНОМУ ЗАКЛАДІ
ВИЩОЇ ОСВІТИ "АКАДЕМІЯ КУЛЬТУРИ І МИСТЕЦТВА"
ЗАКАРПАТСЬКОЇ ОБЛАСНОЇ РАДИ**

Transcarpathia is a unique region of Ukraine, where the national identity of each nation that created the history and traditions of this region is revealed in the unity of achieving an ideal society. Moreover, Transcarpathia has become the personification of stability, spiritual growth, mutual support in the pursuit of Europeanness in relations and relations, observance of religious respect and international unity in the implementation of cultural projects and creative ideas in the field of regional welfare.

For those seeking higher education who study at the specialized departments of the Communal Institution of Higher Education "Academy of Culture and Arts" of the Transcarpathian Regional Council, step-by-step curricula have been developed for mastering general scientific, educational-

methodical and executive disciplines, the content of elective disciplines and syllabi have been agreed, aimed at forming professional, personally-oriented, methodical and executive competencies in future specialists of the field of "Culture and Art" hey.

The communal institution of higher education "Academy of Culture and Arts" of the Transcarpathian Regional Council has creative teams that constantly take part in almost all cultural, educational and artistic events held in the city and region.

In recent years, many pleasant changes have taken place in the Academy. The educational and educational process has revived, the material and technical base of the institution has significantly strengthened, and the victories of creative teams and individual performers at regional, all-Ukrainian and international competitions, children's and youth art competitions-festivals have significantly increased. The bubbling energy and enthusiasm of the creative team of teachers and students of the institution captivates and evokes sincere respect and respectful attitude of the citizens to the creative achievements of the institution.

On November 5, 2019, a new history of the Academy begins, because by the decision of the Transcarpathian Regional Council, the institution was renamed the "Institute of Culture and Arts", and by the decision of the Transcarpathian Regional Council No. 638 dated 28.07.2022, the Communal Institution of Higher Education «Academy of Culture and Arts» of the Transcarpathian Regional Council was established.⁸⁴

Today, the educational process at the Academy is provided by the following specialties: "Musical art", "Management of socio-cultural activities", "Scenic art", "Choreography", "Information, library and archival affairs". Scientific and pedagogical workers with a scientific degree include cultural and artistic figures who work in a higher education institution at their main place of work, whose pedagogical activity, in accordance with the curriculum, involves individual work on mastering artistic skills and has a direct impact on the formation of professional skills of future specialists.

The educational process at the Academy provides more than 100 teaching staff with extensive work experience and love for their profession, including: 3 doctors of science, 3 professors, 20 associate professors, 20 candidates of science, 16 teachers who have the honorary title of "Honored Worker of Culture of Ukraine", 6 teachers have the honorary title of "Honored Artist of Ukraine", 3 teachers have the honorary title of "People's

⁸⁴ URL: https://institute-culture.uz.ua/ua/stratelia_rozvitku

Artist of Ukraine", 1 teacher has been awarded "Excellence in Education of Ukraine" and 70 teachers of the highest category.⁸⁵

Over the years of the Academy's existence, about ten thousand specialists have graduated from its walls. We are proud of the graduates who, through dedicated service to culture, art, education, and science, became People's Artists of Ukraine, Honored Artists of Ukraine, Honored Workers of Culture of Ukraine, Doctors of Science, etc. They are always where high skill and spirituality are needed, without which culture is inconceivable at all.

The Academy lives a busy creative life today. The faculty and students have modern, spacious premises that are properly equipped, including computer classrooms, a sports hall with changing rooms and showers, a library with a reading room equipped with computers, an assembly hall, a theater hall, 5 dance halls, 35 classes for individual classes, and a recording studio. The Academy is connected to the World Wide Web. Creative teams are provided with stage costumes. Next to the educational building is a modern, updated dormitory.

The professors and teachers of the specialized departments try to make the acquired knowledge and acquired experience important for the formation of future specialists in the field of "Culture and Art" a positive attitude towards the cultural heritage of various peoples, which reproduce the diversity of the socio-cultural and folk song mosaic of Ukraine, socio-cultural, music-performance, choreographic traditions and peculiarities of the cultural and artistic space of the Transcarpathian region.

The Rectorate of the Academy was the first among the art institutions of Ukraine to propose introducing dual education into the educational process, as a flexible form of organizing professional training, which involves a coordinated interaction of educational and creative-production activities for the training of qualified personnel. We consider dual education as a type of education in which the training of individuals in institutions of higher education is combined with training at workplaces, institutions and organizations to acquire a certain qualification. Therefore, students of the Academy are ready for creative cooperation with art groups and art institutions of various accreditation levels.

Given that art is one of the most conservative and progressive areas of human activity, artists are the first to respond to changes in society, politics, religion, and science. And their works are usually ahead of time and set trends in many areas of life. However, entire industries remain extremely orthodox in the distribution of their own content.

⁸⁵ URL: <https://institute-culture.uz.ua/ua/normatyvni-dokumenty>

Another important area of activity of the teaching staff of the educational institution is the introduction of the project for obtaining double diplomas of the European model, which provides employment opportunities for future specialists in the field of "Culture and Art" in Ukraine and in the member states of the European Union.

An important result of scientific activity was the publication of the printed mass media "Scientific Notes Series: Pedagogical Sciences" of the Transcarpathian Hungarian Institute named after Ferenc Rakotsi II and the Communal Institution of Higher Education "Academy of Culture and Arts" of the Transcarpathian Regional Council, which passed successful state registration in the Ministry of Justice of Ukraine and was included in the List of scientific professional publications of category.

The scientific collection is intended for use by scientists, teachers, graduate students, and students. In the publication «Scientific notes. Series: Pedagogical Sciences» highlights the results of research on a wide range of problems. The collection is aimed at revealing modern trends in the study of the history of education, art history, pedagogy and psychology. The main purpose of the publication is to provide an opportunity, first of all, to young scientists to publish the results of scientific research in pedagogical fields.

The collection is registered in the international scientific databases Google Scholar, WorldCat, the National Library of Ukraine named after V. I. Vernadskyi, publications are assigned a DOI digital object identifier.

According to this approach, in accordance with the "Concept of Training Specialists in the Dual Form of Education" approved by the Cabinet of Ministers of Ukraine on September 19, 2018, the educational part of the Academy developed and approved an art project that makes it possible to modernize the educational and creative process and motivate future specialists in the field of «Culture and Art» to participate in creative projects and artistic events of cultural and educational direction.

Encouraging applicants to actively implement the artistic idea of the project will give them confidence in their abilities, reveal opportunities for personal growth, expand the circle of communication regarding both the professional and informal nature of relationships between participants, organizers, invited persons: artists, singers, composers, heads of national cultural societies, creative teams, educational institutions of artistic and aesthetic direction, etc. For now, will enrich personal experience and, perhaps, define the circle of what is desired for their professional development.

It is valuable that the educational activity of the Academy functions as a system of consistently organized cultural and artistic projects, which

represent a set of purposeful scientific-practical and concert-performance activities united by a single musical and artistic idea. It is valuable that the cultural and artistic project is perceived as a multifaceted process and a special sphere of interpersonal creative interaction. In the process of implementing any project, the potential capabilities of participants in the educational process are combined to achieve the set goal. Thus, the specificity of cultural and artistic projects provides the possibility of preserving Ukrainian performance traditions and popularizing modern music at various concert venues in the form of solo concerts or separate concert performances.

It is valuable that the teachers and students of the Academy participate in projects that contribute to the establishment of social dialogue through the means of art, stimulate the exchange of creative experience between artists of different regions of Ukraine. The topics of these projects are quite diverse, they are workshops, seminars, presentations of national costumes, forums of creative youth, modern projects are also presented - drama festivals, art events.

The creative project "He chose struggle and work for life" was presented on February 16, 2023 by students of the Academy honoring the memory of a prominent representative of Ukrainian musical culture of the 20th century, the famous Ukrainian composer, pianist, music critic, teacher and conductor Vasyl Oleksandrovyich Barvinskyi. Vasyl Barvinskyi is a significant figure in Ukrainian culture, he is the author of well-known musical works – "Ukrainian Rhapsody", the cantata "Testament" to the words of T. Shevchenko, overtures to the opera "Oh, don't go, Hrytsya, and at the vechernitsa", a considerable number of works of piano, string, vocal genres and musical works.

Student musicians: Veronika Varfolomeeva, Nika Beresh, Anastasia Zelyk, Angelina Deyak, Anastasia Gusti, Nataliya Vatralla, Angelina Leta under the guidance of music teacher Maria Volodymyrivna Martyniuk actively participated in the search activity. They gathered interesting information about the composer, pedagogic, musicological, and concert activities of a prominent Ukrainian, and did not miss his social and political views and beliefs, for which Vasyl Barvinskyi paid the price during his 10 years of stay in the Mordovian camps. In the course of the story, the students showed photos on which memorable moments from the life and work of the composer were engraved.

For listening and viewing, students were offered videos-recordings of the composer's works, including: "Song of Songs", "Suite for Cello and Piano", romance "Spring Again", piano piece "Song". Students willingly

shared their impressions of listening to the works of V. Barvinskyi and getting to know his creative heritage.

In the current realities, it is important to tell the public the truth about Vasyl Barvinskyi, who became a prisoner of the Soviet totalitarian system for his Ukrainian position, and all his creative works were brutally destroyed by the enemy authorities. However, neither Mordovian camps nor burned manuscripts broke the artist. He was devoted to Ukraine to the end. Therefore, young people feel the tenacity of generations in a strong youth reserve, which in its creativity shows readiness to defend the Motherland and its own freedom. Following Barvinskyi, the current generation shows the Ukrainian character – peaceful and unconquered.

The creative project dedicated to the memory of Kobzar became evidence that in the history of every literature there are works that have the magical gift of immortality. It is to these masterpieces that the poetry of the Great Kobzar belongs, which taught his contemporaries to recognize and condemn injustice against people and nations. Taras's magically convincing works are imbued with faith in the indestructibility of man, that he will never come to terms with injustice. It is the invincible desire to fight injustice, to do everything for a better future of the next generations that really fascinates people in the modern world. During his lifetime, Taras Shevchenko wrote many works, through which we can trace historical and social events in the life of Ukraine and our people.

The memory of Taras... She has always lived and will live among the people. Shevchenko is our soul, our wisdom, our strength. No matter what misfortunes and trials befall our people, they will persevere if Taras Shevchenko and his "Testament " are with them.

Throughout the 75-year history of the Academy of Culture and Arts, a stable, rich tradition of honoring Taras Hryhorovych Shevchenko has developed. Teachers and students always creatively, always in a new way reveal the figure of an outstanding Ukrainian poet, prose writer, playwright, artist, political and public figure, act as initiators, organizers and participants of various artistic and patriotic actions dedicated to T.G. Shevchenko. Yes, on the occasion of the 208th anniversary of the birth of T.G. Shevchenko In 2022, teachers, heads of study groups and librarians of the Academy held a number of cultural events, including: the personal exhibition "The Greatness of Shevchenko", the literary mosaic "Let the name of Kobzarev be sanctified forever", "Open microphone", poetry readings: "Fight, fight – God will help you! " sq. Theatrical, participation of students

in "Art gatherings in the light house" ("Everything will live in the hearts of Taras" – artistic words, music, painting).⁸⁶

In 2023, the Academy started the first round of the 13th Taras Shevchenko International Language and Literary Competition for Pupils and Student Youth, in which 15 students of the department of professional pre-higher education took part. Contestants are offered two extremely interesting topics for writing works – reflections: "The relevance of Taras Shevchenko's catchphrase "In his house there is truth, and strength, and will» and its projection on modernity"; "Love your Ukraine... ". Both topics were revealed by the students through the prism of Shevchenko's support for Ukraine, reflections on how Shevchenko's vision of statehood is implemented by modern Ukrainians, are the testaments of the great genius fulfilled, is Ukraine the beauty that T.G. Shevchenko so tenderly praised?

Internship of teachers and students at professional departments of the Humanities and Natural Sciences University named after Jan Dlugosz (Jan Dlugosz Academy) in Częstochowa (Poland), with which the Academy has just signed a Cooperation Agreement within the framework of the ERASMUS+ Program, a program of international cooperation of the European Union with other countries of the world in the field of education, youth and sports.

The program aims to support the educational, professional and personal development of citizens of the European Union and beyond in order to contribute to sustainable growth, quality of jobs and social cohesion, to develop innovations and strengthen European identity and active citizenship.

The program supports educational and academic mobility opportunities in youth education, projects and partnerships, development of strategies and collaborations, professional networks and open resources. The meeting of the rector of the Academy with the rector of the Humanities and Natural Sciences University named after Jan Dlugosh. The latter presented her educational institution, emphasizing the fact that five thousand students from Poland and other countries of the world study at specialized faculties: philology and history, mathematics and natural sciences, pedagogy and art. The teaching staff includes more than 650 highly qualified researchers. The University has a Career Bureau, the institution has modern classrooms, laboratories, a library, a sports complex, and student dormitories.

Academic mobility provides an opportunity for participants in the educational process (students and teachers) to study, teach, do internships and conduct scientific activities in a higher education institution or a scientific

⁸⁶ URL: https://institute-culture.uz.ua/ua/stratehia_rozvitku

institution on the territory of Ukraine or outside its borders (Article 1 of the Law of Ukraine "On Higher Education"). The main goals of academic mobility are: Ukraine's integration into the European Higher Education Area and the European Research Area; exchange of best practices and experience in the fields of education and science; modernization of the education system; digitization of education and management; improving the quality of education and the effectiveness of scientific research; increasing the competitiveness of the educational and scientific community of Ukraine; development of professional skills and personal qualities of academic mobility participants; deepening cooperation with international partners in the fields of education and science; support of social, economic, cultural relations and connections with other countries.

The main tasks of academic mobility of students of higher education are: increasing the level of theoretical and practical training, conducting research using modern equipment and technologies, mastering the latest research methods, gaining experience in conducting research and implementing its results; gaining professional experience during educational and industrial practices; the possibility for a higher education student to simultaneously receive two documents on higher education with attachments of the model established in partner higher education institutions and information about the existing system for evaluating educational achievements of higher education students; increasing the level of foreign language proficiency; strengthening the integration of education and science, developing further scientific research, deepening knowledge of national cultures of other countries, as well as spreading knowledge about the language, culture, education and science of Ukraine; support of social, economic, cultural, political relations and connections with other countries.

A group of students of the choreographic department studied at the Pryashiv Conservatory named after Kardoš of the Slovak Republic within the framework of the relevant cooperation agreement signed by the heads of the two educational institutions. This document made it possible for teachers to cooperate in the field of scientific and methodological work to increase the efficiency and effectiveness of the educational process, and for students to acquire new knowledge and skills according to the agreed programs of the parties.

Thus, the teaching staff of the Academy pays great attention to the formation of a single global educational space through the convergence of approaches of different countries to the organization of education and learning processes. It is the open educational space that will promote the mobility of students and teaching staff of the educational institution.

The Academic Council works at the Academy, at the meetings of which such topical issues are considered, such as: approval of Regulations and other regulatory documents regulating the Academy's activities, approval of the main areas of department work, organization of practices, monitoring of the quality of educational services, scientific work of scientific and pedagogical workers and students, organization of measures to improve the qualifications of scientific and pedagogical workers, establishment of cooperation with other institutions of higher education, approval of documents to ensure the work of the Admissions Committee, work of student self-government bodies, participation of creative teams and students in all-Ukrainian and international competitions, information and advertising strategy, library work and many other important issues.

According to the curriculum, students of the department of professional pre-higher education undergo the following types of practice: educational practice, pedagogical practice, practice of working with a choir (orchestra), performing practice (these types of practice are conducted on the basis of the Academy without a break from studies, according to the class schedule) and pre-diploma practice, which take place with a break from studies at specified bases.

Students of the "Management of Socio-Cultural Activity", "Information, Library and Archive Affairs", "Scenic Art" majors get some practical experience in practical training classes. Students of the "Choreography" specialty undergo pedagogical practice on the basis of a children's choreography studio, where future teachers of choreography have the opportunity to conduct their first classes, perform interesting production numbers, and gain experience communicating with children of different age categories.

A logical transition from academic is pre-diploma practice, which sets students a number of tasks: to consolidate theoretical knowledge, practical abilities and skills and creatively apply them, to realize themselves in the conditions of activity of a specific cultural institution, to develop their professional initiative and public activity, to discover the culture of business communication, etc. In practice, there is a holistic awareness of the content of the future profession, which is formed on the basis of one's own practical actions under the guidance of experienced specialists in the field of culture and art. Practice contributes to the formation of a realistic approach to the chosen profession.

The main areas of information activity of the Academy are aimed at constantly updating information on the institution's official website; prompt updating of the Academy's official page on social networks Facebook and

Instagram, which are positioned as an information platform for student youth and applicants, highlight student life, opportunities for academic exchanges and internships, announcements and other information relevant to young people. In addition, the results of creative activity were presented on the Academy's official YouTube channel; actively cooperates with leading regional mass media in matters of coverage of the Academy's activities; in order to improve the image of the Academy, a number of promotional videos were created, which are distributed in social networks and mass media; the institution's Telegram channel was created; During the year, the TV channel "KiM Media" operated, the programs of which were regularly broadcast on the official page of the Communal Institution of Higher Education "Academy of Culture and Arts" of the Transcarpathian Regional Council and on the Facebook social network.

Academy students take an active part in artistic activities. Young people develop their creative abilities in the process of participating in artistic groups, among which are: an exemplary choir, a vocal ensemble, an instrumental ensemble "Subito", a classical dance ensemble "Inspiration", a folk folklore ensemble "Maky", a choreographic group "Vitrazh", a piano quartet "AdLibitum" and other creative groups.

The model choir of the Academy, directed by Andriy Ivanovich Tazinger, is an important part of the educational process for training future choir conductors. The concert and creative activity of the student choir is diverse in its forms. This includes preparation of programs for state exams, creative team reports, participation in competitions in Ukraine and abroad. The choir works to preserve the folk and song traditions of the Transcarpathian region, as well as the best examples of Ukrainian and foreign choral art. The choir's repertoire includes works of various genres, composers of various countries, eras and styles. Songs by Ukrainian and Transcarpathian composers, choral miniatures, arrangements of Ukrainian and Transcarpathian folk songs, as well as modern compositions always arouse great interest in the audience.

The vocal ensemble of the Academy vividly represents the educational institution within the region and abroad. The collective successfully presented examples of folklore in Croatia, Bosnia and Herzegovina, Poland, the Czech Republic, and Italy. Students are participants in regional, all-Ukrainian and international festivals. Authentic samples are represented at all-Ukrainian festivals, such as: Vasyllia-fest, Palachinta-fest, Medovukha-fest, Sakura-fest, Bobovyshchenske grono, etc.⁸⁷

⁸⁷ URL: <https://akim.uz.ua/ua/zrazkovyj-hor-studentiv>

A vocal ensemble is a team where young people develop their creative abilities and inner musical potential. At the vocal ensemble classes, pupils get to know all the intricacies of vocal, acting and stage skills. Various modern teaching methods allow to develop the potential and personality of each student, to give confidence in oneself and one's own voice.

The instrumental ensemble "Subito" includes a number of instruments: violin, guitar, double bass, piano, accordion, percussion instruments. The head of the team is Yevhen Volodymyrovych Tsanko. The ensemble takes an active part in various events of the institution, takes part in international, all-Ukrainian and regional events. The repertoire of the instrumental ensemble "Subito" includes the works of modern foreign composers, the arrangement and instrumentation of which was carried out by its director. The main goal of this collective is the development of students' creative abilities, education of artistic taste, emotional response to works of musical art.

The classical dance ensemble «Inspiration» was founded by Lyudmila Viktorivna Yarova, an honored worker of culture of Ukraine. The group's repertoire includes many choreographic numbers, including: "Love in the Rain", "Dance of the Blue Bird", "Holiday Waltz", Arabic dance from the ballet "Bayadere", "On Ivan, on Kupala", "Cranes". The ensemble takes part in concert events of the institution, the city and the region.⁸⁸

People's Folklore Ensemble "Poppies" – laureate of the 1st prize, Grand Prix of many international, all-Ukrainian and regional folklore music festivals. The team's trips to Romania, Hungary, Poland, Slovakia, Croatia, Bosnia-Herzegovina, and Italy were always very successful. Enchanting listeners with a clear latotonal system and rich harmony, rhythm and timbral color of folk instruments, melody and variety of genres of folk music, the members of the People's Folklore Ensemble "Poppies" motivate listeners to immerse themselves subconsciously in an unfamiliar, but intuitively understandable world of musical language.

Choreographic collective "Stained Glass" presents various genres of choreographic art. Over the years of its existence, the collective won prizes at international and all-Ukrainian competitions. In addition, the ensemble takes an active part in the cultural and artistic life of the region, Ukraine and abroad. In 2022, the members of the ensemble successfully performed at the International Festival of Beskid Culture in Wisla, Poland.

The specificity of choreographic art lies in the fact that young people present clothes, their choreographic abilities and acting skills through the

⁸⁸ URL: <https://akim.uz.ua/ua/ansambl-narodnyh-instrumentiv-vseukrayynski-zahody>

creation of images in various choreographic compositions, theatrical numbers, sketches, musicals. Each number is a firework of creative thought, which turns into a small performance with an interesting plot and a costumed image. During classes, students develop artistic and creative, acting and plastic abilities, musical ear, sense of style, rhythm, composition; the ability to improvise, to think creatively. In choreography classes, young people can independently create sketches and compositions and bring them to life.

The "AdLibitum" piano quartet, directed by Tetyana Vasylyvna Batryna, is a laureate of European, international and all-Ukrainian competitions. The collective won the 1st prize at the prestigious GOLDENTIMETALENT European competition. The team consists of real professionals, experienced teachers, creative personalities, like-minded people who are always in an active and creative search, work on self-improvement, and also strengthen the authority of the educational institution.⁸⁹

The participation of student youth in art groups expands the artistic and cultural awareness of young people, promotes their stylistic and interpretive freedom. The greater the field of cultural interest and diversity of hobbies of the applicants, the better the opportunity to get to know another culture, conveying through music, song and dance their originality and uniqueness, readiness for changes, transformation and improvement of musical and cultural tastes.

Special attention of teachers and students is focused on revival, preservation of national traditions, customs and ceremonies, popularization of Ukrainian folk songs, authentic choreographic productions. All cultural and artistic events are aimed at highlighting all areas of cultural and educational activity, development of creative abilities, folk amateur art, preservation of national cultural heritage, ensuring further growth of the role of the spiritual sphere in the life of Ukrainians. In addition, teachers and students carry out work aimed at the consolidation and development of the Ukrainian nation, celebration of holidays according to the national calendar and commemoration of memorable dates, formation of artistic and aesthetic tastes, development of folklore and ethnography in the genres of music, vocal and choral, stage, choreographic art.

With their creativity, the leaders and participants of the creative teams pay tribute to the Armed Forces of Ukraine and all Ukrainians who, at the most important moment of the defense of our country, were not afraid and sacrificed themselves for the sake of their Motherland, who made and are

⁸⁹ URL: <https://akim.uz.ua/ua/fortepiannyj-kvartet-vykladachiv-ad-libitum>

making daily efforts to bring our victory closer, in particular, to the students of the Academy, who also went to fulfill their civic duty to the Motherland and with dignity carried and are carrying out combat service in the ranks of the Armed Forces of Ukraine.

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**PEDAGOGY OF MUSICAL ART AS A SUBJECT
OF SCIENTIFIC RESEARCH**
**ПЕДАГОГІКА МУЗИЧНОГО МИСТЕЦТВА ЯК ПРЕДМЕТ
НАУКОВОГО ДОСЛІДЖЕННЯ**

The renewal and improvement of world music education largely depends on the development of scientific knowledge on the pedagogy of musical art, which is essential for the performance and pedagogical training of modern musicians of various professions. It is known that each type of musical art is inextricably linked with its musical and pedagogical specificity, behind every outstanding artist there is a teacher who not only passed on the "craft", but also inspired creativity, artistic search, an author's approach to creating or performing works of art. In this context, it is possible to talk separately about instrumental, vocal, conducting and other components of musical art pedagogy, each of which goes beyond the methods of teaching a specific art form, as it has its own scientific foundation based on cultural-historical, theoretical and methodical tradition.

At the same time, scientific knowledge in the field of musical art pedagogy requires modern scientific approaches to the substantiation of common theoretical-methodological, technological bases that generalize the laws, regularities and principles of musical education, education, and the development of the student's personality, which are inherent in the understanding of different types of musical art.

In the Ukrainian scientific space, there are works devoted to the study of the conceptual foundations of musical and pedagogical science and education, which include the fundamental works of such scientists as: O. Mykhailychenko "Basics of general and musical pedagogy: theory and history" (2009), O. Oleksiuk "Musical pedagogy" (Oleksiuk, 2006), G. Padalka "Art pedagogy" (Padalka, 2010), O. Rostovsky "Music

Pedagogy" (2008) and "Theory and Methodology of Music Education" (Rostovsky, 2011), O. Rudnytska "Pedagogy: General and Artistic" (Rudnytska, 2002), T. Smirnova (Smirnova, 2021), V. Cherkasov "Theory and Methodology of Music Education" (Cherkasov, 2011) and others. At the same time, there is a need to research the scientific field, which reveals the methodology of learning the phenomenon of musical art pedagogy, its object, subject, tasks, conceptual and terminological apparatus, pedagogical and artistic laws, regularities and principles that are fundamental to the pedagogy of musical art, taking into account the specifics of its various types, and provides a general methodological approach in understanding each of its types.

Scientific foundations of musical art pedagogy

The determination of the theoretical foundations of the pedagogy of musical art depends to a large extent on the awareness of the phenomenological essence of pedagogy. Thus, the concept of "pedagogy" in the Ukrainian pedagogical dictionary is interpreted as the science of education and upbringing of younger generations,⁹⁰ and the concept of "art" in the dictionary of musical terminology, which provides an interpretation of Ukrainian musical terminology and was published in 1930 and reproduced in 2008, states that "art" is skill, skill, science (10). Different types of art, such as, in particular, "vocal art", "conducting art" are considered as vocal skill, conducting skill. According to O. Rudnytska, the concept of "pedagogy" is considered as a science that studies the essence, regularities, principles, methods, forms of organization of the pedagogical process as a means of personality development and reproduction of human culture during generational changes.⁹¹

A valuable scientific achievement of the scientist is the visualization of the stages of the formation of pedagogical science, which fully applies to the pedagogy of musical art, such as: practical needs of the transfer of social experience, delineation of accumulated experience by fields of education, the emergence of specific methods (technologies), theoretical understanding of methodical knowledge, systematization of theoretical knowledge in the general foundations of pedagogy, methodology of substantiation of theory and practice.⁹²

O. Rudnytska emphasizes the importance of identifying the common patterns of personality formation through art and outlines the requirements

⁹⁰ Гончаренко, С.У. Сучасний український словник. Київ: Либідь. 1996.

⁹¹ Рудницька, О.П. Педагогіка: загальна та мистецька. Київ. 2002.

⁹² Там само.

for art pedagogy, in which "the coverage and explanation of the specifics of artistic and educational processes must be correlated with the original theoretical provisions of general pedagogy", as well as the absence of generalizing works on the problems of art pedagogy. The pedagogy of musical art is no exception, the scientific knowledge of which requires theoretical and methodological generalizations in the direction of the development of modern scientific knowledge.

From historical practice to theoretical understanding, O. Otych examines art pedagogy, defining it as an independent branch of pedagogical science that "develops the aesthetic and ethical principles of personality formation, its general and professional development by means of various types of art (theatre pedagogy, museum pedagogy, etc.)".⁹³

To the sphere of scientific knowledge of art pedagogy, the author appropriately refers the scientific substantiation of didactic, educational and developmental potentials of art and research of the historical and theoretical foundations of its functioning in education. The scientist, like O. Rudnytska, comes to the conclusion that despite the thousand-year history of existence as an educational phenomenon, art pedagogy by the end of the 20th century had not yet acquired a serious scientific understanding and deep theoretical justification.

The scientific work of H. Padalka on art pedagogy is devoted to the development of scientific opinion on the theory and methods of art education, the clarification of the problems of the methodology of art education, fundamental problems and pedagogical conditions, modern content and methods of art education.⁹⁴

The scientist turns to not one, but to a complex of artistic disciplines, which are taught in higher and secondary educational institutions. It is natural that the scientist's attention is focused on art education, the modernization of which depends on the development of art pedagogy, namely: the identification of the functions of art education, the embodiment of the humanitarian paradigm, the problems of artistic cognition, the achievement of the integrity of the educational process and its aesthetic orientation and cultural relevance, the direction to the individualization of art education and the awareness of the perception of artistic works, and – to the methodology of art education and the introduction of modular education technology in the

⁹³ Отич О. Педагогіка мистецтва: від історичної практики до теоретичного осмислення. Рідна школа. 6, 2010. С. 14–19.

⁹⁴ Падалка, Г.М. Педагогіка мистецтва (Теорія і методика викладання мистецьких дисциплін). Київ: Освіта України. 2010.

field of artists of certain disciplines. Among the promising directions of the development of art pedagogy, H. Padalka rightly outlines such as: a change in the social situation, which affects the orientations and nature of art education; development of scientific and methodical thinking in the field of art education; accumulation of practical experience; theoretical justification of innovations in the content and structural transformations of art education; determination of the disposition between innovative processes and traditional approaches to the educational process in artistic disciplines, etc.⁹⁵

The requests of the modern Ukrainian society caused the development of scientific musical and pedagogical knowledge to improve the quality of the educational process of the future teacher (teacher), which was reflected in educational and methodical publications. Such scientific works should include O. Mykhailychenko's study guide for students of music majors on the basics of general and musical pedagogy, in which the scientist substantiates the theoretical and historical aspects.⁹⁶

O. Mykhailychenko defines four historical stages of the formation and development of musical education of children and youth in Ukraine: the first is historical-syncretic (from ancient times to the 11th century and the turn of the century), which is characterized by the syncretic influence of musical phenomena on people; the second-orthodox-secularization (XI–XIX centuries), which is characterized by the influence of a cult network of musical centers and professional musical education and upbringing, which had a secular character; the third is content-determining (60–90 years of the 19th century), which is characterized by the formation of the consciousness of the advanced Ukrainian intelligentsia, the appearance of the first forms of organization, the definition of the content, the main tasks of musical education, which was based on a certain scientific and methodological base, which until the end of the 19th century. became systematic; the fourth is pedagogically oriented (began at the end of the 19th century), which is characterized by the systematic musical and aesthetic education of children and youth of Ukraine. O. Mykhailychenko refers to the subject of musical pedagogy as forms of organization, methods, means and other attributes of musical education and upbringing, which make up the integral process of forming a musician's personality in accordance with the laws and regularities of the development of general pedagogy.

⁹⁵ Там само.

⁹⁶ Михайличенко, О.В. Основи загальної та музичної педагогіки: теорія та історія: Навчальний посібник. Суми: вид. "Козацький вал", 2009.

Music pedagogy is a separate scientific branch of knowledge that has its own scientific space and is a component of general pedagogy, since the ways of their development are similar, O. Oleksyuk rightly notes in his fundamental work "Music pedagogy", its main task, according to the scientist, is to deepen the innovative orientation of music education, to find models of music education that are adequate to the current culture and civilization.⁹⁷

Regarding the definition of the object and subject of musical pedagogy, the scientist comes to the conclusion that the object of the specified scientific field is the integral process of learning, upbringing and development of personality by means of musical art, and the subject is the content and forms of organization of the musical-pedagogical process as a factor of personality development. The scientist specifies the object of music-pedagogical practice, which is the real interaction of the participants of the music-pedagogy process, and the subject is the methods of interaction determined by its goals and content.

As scientific knowledge and an integral component of music pedagogy, O. Rostovsky considered the theory and methodology of music education. Based on the study of the achievements of European and national music pedagogy in the historical dimension, the scientist revealed the main directions of the development of modern music pedagogy, patterns and principles, and the main trends of the development of mass music education at the beginning of the 21st century. Among the significant achievements of the work, attention should be focused on the analysis of the leading pedagogical ideas of Ukrainian musicians-pedagogues, such as: V. Verkhovyns, M. Leontovych, S. Lyudkevich, K. Stetsenko, B. Yavorsky and the presentation of the basics of the methodology of musical and educational work with students. O. Rostovsky, who was a supporter of the Ukrainian concept of music education, attributes the strengthening of the role of music education in the development of the spirituality of the individual, the direction of music pedagogy of the 21st century, to the prospects for the development of music education in Ukraine. on the harmonious development of the child, the creative use of the achievements of national and world pedagogy, assigning music lessons an effective center in the pedagogical system, updating the content of school music education with a focus on the discovery of thoughts, feelings, experiences in children, the formation of a valuable attitude to art and to reality.

⁹⁷ Олексюк О. Музична педагогіка: Навчальний посібник. Київ: КНУКіМ, 2006.

A fundamental and modern work in the field of theory and methods of music pedagogy is the work of V. Cherkasov "Theory and Methodology of Music Education", in which scientists summarize and substantiate the long-term experience of researchers and practicing teachers in the field of music-pedagogy education and present an integrated university subject that accumulates knowledge of psychological-pedagogical and professional disciplines, has its own categorical apparatus, its specifics and covers various aspects of theory and methods of music education.⁹⁸

The educational work of T. Smirnova "Music pedagogy and psychology of higher school" is aimed at improving the professional activity of a teacher of musical disciplines, in which the scientist considers music pedagogy of higher school as a "branch of pedagogical science" that studies "pedagogical regularities, principles, technologies of organization and implementation of the education of musical students, their training, education, development with the aim of intensifying professional training for musical-pedagogical, musical-performing activities".⁹⁹ The scientist defines the goal of music pedagogy of a higher school – the formation of scientific pedagogical thinking of the personality of a master's student (postgraduate student) and music-pedagogical competence, and to the subject of the specified field he refers to "regularities, principles of the organization of the music-pedagogical process, the purpose, content, forms, methods, means of involving students in the musical (artistic) experience of humanity, its cultural values, creating conditions for creative self-expression, communication of the student's personality, his education, training and development in process of higher musical education".¹⁰⁰

In determining the object and subject of musical art pedagogy, it is important to understand the purpose of the specified scientific knowledge, which consists in the scientific justification of the process of acquiring musical culture by a person through the acquisition of musical education. The pedagogy of musical art is aimed at revealing the value of such a process and identifying and multiplying the creative potential of an individual in his dialogue with music, acquiring artistic "skill" as a result of the undoubted influence of musical art on the higher nervous processes of a person, determining the pedagogical toolkit for mastering a certain type of musical

⁹⁸ Черкасов В.Ф. Теорія і методика музичної освіти: навчальний посібник. Тернопіль: Навчальна книга – Богдан. 2014. 526 с.

⁹⁹ Смірнова, Т.А. Музична педагогіка і психологія вищої школи. Харків: Лідер. 2021.

¹⁰⁰ Там само.

art. The mastery of artistic "skill" is made possible through personal mastery of the defined content of musical education, which involves assimilation of the achievements of the world and national cultural tradition in musical art, its theoretical and practical foundations. In such a context, familiarization, interpretation and creative performance of musical works by outstanding composers of the past and present of different countries, knowledge of their life and creative path, understanding of the basics of musical thinking and speech, and its dramatic development are necessary.

Teaching a student a certain type of musical art today is expediently connected with the process of a person acquiring cultural competence, which is considered a practical basis for the formation of musical culture, and, accordingly, its general culture. Therefore, the object of musical art pedagogy is the process of forming the musical culture of a creative personality in art (musical) education institutions, capable of practical music making, creative embodiment of musical art works in accordance with a broad cultural context. The subject of musical art pedagogy is pedagogical conditions, content, forms, methods, means, pedagogical and musical technologies, methods of musical education, formation of professional and personal qualities of an individual.

In all ages, the determining role in students mastering the content of musical education and a certain type of musical art belonged to the Teacher, who analyzes, generalizes, chooses, implements effective traditional and innovative forms, methods, means and musical and pedagogical technologies for the students' assimilation of the chosen type of musical art, sees their perspective in mastering the art of instrumental, vocal, conducting performance and most importantly – personal development and formation of musical culture.

Today, a teacher-musician who teaches students the art of music is constantly searching for modern approaches to improving the educational process of the younger generation, whose interests are related to innovative forms and methods of learning, methods and technologies of musical education, education, and development. As an example, information and computer technologies have completely overturned the idea of musical art pedagogy, which until recently positioned the understanding and teaching of musical art only in live contact with the teacher (instructor). Today's realities show that teaching any kind of musical art, moreover, obtaining musical education can be done through distance learning, even when the teacher and the student live in different countries. The use of information and computer technologies provides an opportunity to get acquainted with outstanding performers of the countries, various interpretations of musical works, features

of performing and music-pedagogical schools of the world, master classes of famous teacher-musicians.

Laws and principles of music education

The development of scientific knowledge of the pedagogy of musical art largely depends on the identification of laws and principles of musical education, which are based on internally determined connections of objective phenomena of the student's acquisition of education in a certain type of musical art. Musical-performance and musical-pedagogical improvement of the student involves taking into account the laws and principles of such a process, which are based, in turn, on philosophical, pedagogical and artistic laws. Knowledge of such laws allows making the process of music education more productive and manageable (Fig. 1).

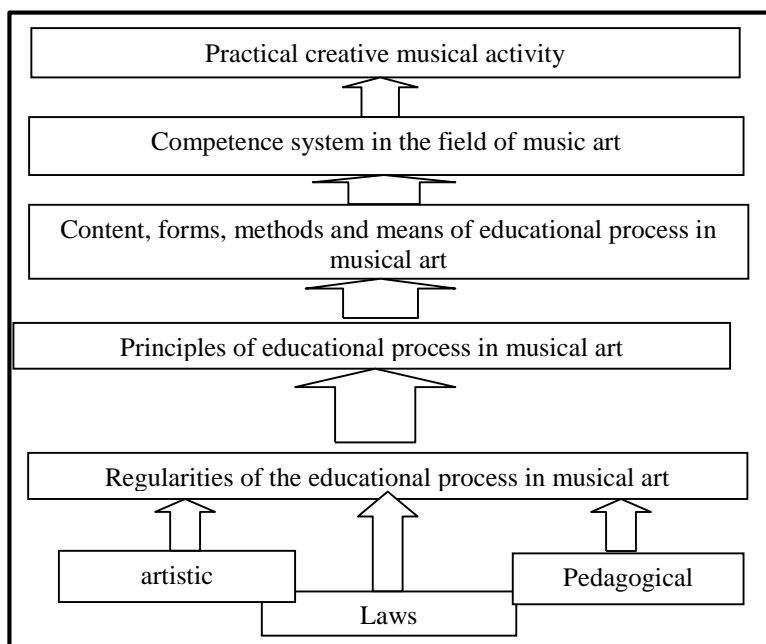


Fig. 1. Determinism of laws, regularities, principles of educational process in musical art

In order to improve the scientific knowledge of the pedagogy of musical art and, accordingly, to optimize the educational process in musical art, it is necessary to take into account the laws of universal connection: the law of determination – all subjects, processes are in various deterministic

connections, relations; the law of ascending and descending development, which provides for the path of improvement or the path of impoverishment, reduction; the law of causality – the appearance of a new quality always has a reason, one phenomenon necessarily gives rise to another; the laws of dialectics – the law of unity and the struggle of opposites, the law of the transition of quantitative changes into qualitative ones, the law of negation and the philosophy of art – music is a type of art that has a relationship with its eidos – the intuitively given and meaningful essence of the phenomenon, the meaningful concept of the subject; and logos – a way of considering reality, a method of combining its semantic elements (discovered by O. Losev).

Outlining the meaning of pedagogical laws, S. Honcharenko notes that Socrates already used a pedagogical law: the birth of a student's thought depends on the dialogue organized by the teacher.¹⁰¹

In the pedagogy of musical art, it is important to take into account the laws of learning, which the scientist investigated while analyzing the scientific works of R. Lado. These are the following pedagogical laws: interconnections: if two psychological acts are interconnected, the repetition of one of them leads to the appearance or consolidation of the second; training: the more intense the training, the better the corresponding reaction is learned; intensity: the more intense the response training, the better it is learned; assimilation: each new stimulus has properties to cause a response; results: a reaction (feedback) accompanied by a favorable result is fixed.¹⁰²

Modern art education is based on the pedagogical laws defined in Ukrainian scientific research, which are based on the laws and principles of teaching and education in the field of art pedagogy, such as, in particular: the social conditionality of the goal, content and methods of teaching and education, which reveals the objective process of the influence of social relations, social order on the formation of all elements of education and education; educational and developmental training, which reveals the relationship between the possession of knowledge, methods of activity and comprehensive development of the personality; conditioning of training and education by the nature of activity, which reveals the relationship between the methods of organizing education, the activity of the individual and the results of education and education; unity and integrity of the pedagogical process, which reveals the need for harmonious unity of the rational,

¹⁰¹ Гончаренко С.У. Педагогічні закони, закономірності, принципи. Сучасне тлумачення Рівне: Волинські обереги. 2012.

¹⁰² Там само.

emotional, meaningful, operational, motivational components of the pedagogical process; the unity and interrelationship of the theory and practice of education, which reveals the need for the unity of theoretical and practical knowledge, skills and abilities.¹⁰³

In order to determine the regularities and principles of the educational process in musical art, it is necessary to take into account the specific laws of the functioning of art, namely those that are directly important to take into account in the pedagogy of musical art: the law of "aesthetic reaction" (discovered by L. Vygotsky), fundamental for emotional-processual, axiological types of artistic activity of a specialist: the development of one affect goes in opposite directions until its self-destruction at the final point, which is connected with the concept of "catharsis" – purification: a work of art can cause a cathartic explosion that causes the overcoming of a strong feeling and the opportunity to experience it; the law of "aesthetic resonance", basic for axiological, culturological, hermeneutic activity: a work of art will "happen" if its whole and the elements of which it is composed interact with each other, mutually excite each other, causing repeated amplification of the aesthetic "sound" of each of them separately and all together. The law of "aesthetic resonance" evokes and excites artistic thought, creative imagination. Repeatedly amplifying the "sound" of each individual element of a musical work, aesthetic resonance extends its effect to the "theme" of the work (the meaning laid down by the author) – the elements of the whole, the "theme" itself must grow from the whole. Musical form always exists only as a kind of process; the essence of music is intonation, i.e., a conscious sound preceded by the spirit, as a kind of output in moments of "enlightenment", which is embodied in matter, energy (discovered by B. Asaf'ev). A highly artistic work is characterized by an inexhaustible spectrum of the disclosure of artistic meaning through the disclosure of the role of each element, which affects the creation of a new quality of the whole; the law of the dependence of the completion of the primary imagery, the poetics of the design (discovered by M. Kagan), which provides the following: the artistic-creative process is similar to the embryo of a living being, which must contain in itself in an inverted form the entire structure of the organism that grows from it, the artistic "embryo" can grow into a full-fledged organism, if the qualitative originality of the latter is potentially present in it.

¹⁰³ Михайличенко О.В. Музыкальная педагогика как отрасль педагогической науки и теория музыкального учебно-воспитательного процесса. Мистецька освіта в Україні: теорія і практика. Суми : СумДПУ ім. А. Макаренка. 2010.

Each pedagogical or artistic law has certain regularities. Investigating the relationship between the law and regularity, S. Sysoeva focuses on the opinion regarding the difference between the law and regularities, which is that the law acts as a concrete - universal, and the regularity is a partial form of its detection, which illuminates a certain regular relationship.¹⁰⁴

Determining the regularities of the educational process in musical art is related to the issue of their classification. In pedagogical science, classifications of regularities with the following characteristics are most often used: general didactic and casual, which include: sociological, physiological, communicative, organizational; regularities of training goals, regularities of training content, regularities of technologies, forms and methods of training, regularities of the use of teaching aids, regularities of the system of control and assessment of training results; objective and subjective; regularities of related sciences, specifically reflected in education; peculiarly expressed regularities of didactics; own regularities of teaching methods of this subject, inherent only to this science;¹⁰⁵ didactic, epistemological, sociological, psychological, organizational.¹⁰⁶

The study of such a question gave us the opportunity to determine that there is still no unanimity in the attempt of scientists to create a single, coherent and logical system of laws.

V. Galuzynskiy, M. Yevtukh, researching the process of training and education of future specialists, proposed the following didactic patterns: the process of forming a student's personality is unified and mutually determined; education, training and education of students, their transformation into specialists is a historically determined social process; general and specific features of student education and upbringing make up a single integrity that ensures the effectiveness of the results; interaction between a teacher and a student is a mutually determined and interdependent process.¹⁰⁷

General didactic regularities are reasonably considered basic for the pedagogical process, they are characterized by permanent relationships

¹⁰⁴ Сисоева С.О. Основи педагогічної творчості : підручник. Київ : Міленіум. 2006.

¹⁰⁵ Гончаренко С.У. Педагогічні закони, закономірності, принципи. Сучасне тлумачення Рівне: Волинські обереги. 2012.

¹⁰⁶ Підласий І.П. Практична педагогіка, або Три технології : інтерактивний підручник для педагогів ринкової системи освіти. Київ: Слово. 2004.

¹⁰⁷ Галузінський В.М., Євтух М.Б. Педагогіка: теорія та історія: навчальний посібник Київ : Вища школа. 1995.

between objects and subjects of the educational process. However, as already noted, there are casual (accidental) relationships between phenomena, objects that depend on the specifics of the subjects' activities. Based on the general didactic laws of the pedagogical process at the end of the 20th century – at the beginning of the 21st century, scientists in the field of music pedagogy proposed the following laws of music education: sociological – the dependence of the effectiveness of education and training on the combination of requirements and respect for the personality of each student, as well as compliance with legal provisions regarding the rights of the student; communicative – the dependence of the aesthetic development of children on the nature of the interaction between the teacher and students; physiological – the dependence of the results on the anatomical and morphological development of the student's organism; organizational – the dependence of the results on the students' working capacity, state of health, schedule, time of day, weather conditions; psychological – the dependence of the results on the students' interests in music lessons, the age characteristics of the students, the state of attention, the level of memory development.

Investigating the problem of music pedagogy as a field of pedagogical science and the theory of the musical educational process, O. Mykhailychenko outlines the following regularities of the musical educational process: the unity and interaction of musical education and general personality development; the connection between the level of musical development and the nature of her practical musical and creative activity; the unity of the general goal of personality education and specific musical and educational tasks; the unity of the processes of musical education and musical self-education; the dependence of musical education on the general development of musical culture and material opportunities of society; the connection between individual capabilities and the nature of educational influences.¹⁰⁸

Based on the analysis of scientific literature regarding the classification of patterns of the educational process in musical art as follows: general didactic and specific. General didactic regularities include: the conditioning of the content, forms, methods, means of teaching and upbringing by the socio-economic requirements and opportunities of modern society and the achievements of national and world science and culture; the unity of the goal, the educational process and its result; determinism of

¹⁰⁸ Михайличенко О.В. Музыкальная педагогика как отрасль педагогической науки и теория музыкального учебно-воспитательного процесса. Мистецька освіта в Україні: теорія і практика.. Суми : СумДПУ ім. А.С.Макаренка. 2010.

learning, upbringing, and development processes; the relationship between the scope and quality of the content of education and upbringing.

The specific regularities include such regularities as: the interdependence of the mental, psychological and physiological capabilities of an individual in the process of obtaining a musical education; the connection between the motivated and valuable attitude of the individual to music education and the nature of the artistic and aesthetic influence of musical art.

We will provide justification for the general didactic laws of our study:

– the conditioning of the content, forms, methods, means of education and upbringing by the socio-economic requirements and opportunities of modern society and the achievements of national and world science and culture. The regularity reveals the connection between education and the socio-economic base of society, its national and world scientific and cultural achievements. In accordance with modern political and economic conditions and the need of modern society for the creation of a single educational space, national education, in particular art, demands the formation of a new cultural personality, familiar with the achievements of science and art of the world and able to compete in the global labor market. Therefore, the content, forms, methods, and means of musical art pedagogy should fully reflect the innovations of national and world science and culture. In addition to society's demands to update and modernize the content of the forms, methods, and means of pedagogy of musical art, there must be a material base of society itself to ensure such conditions, which relate to the future offer of work in the profession and a salary sufficient for living, as well as modern material and technical support of the educational process: musical instruments, a sound recording studio, sound amplification equipment, computers, the Internet and others;

– the relationship between the goal, the educational process and its result. Regularity reflects the unity of the goal and the result of the educational process, which involves the orientation of the content, forms, methods, means, system of control and evaluation of education to achieve a positive result. The goal of the educational process in musical art is: the formation of the musical culture of an individual who possesses a system of musical competences and a developed ability for practical musical activity;

– determinism of the processes of education, upbringing, development. Regularity reflects deterministic connections between the processes of learning, education and personality development. Taking into account such regularity in the educational process involves the use of

anticipatory learning methods, which affects the education of universal human, universal cultural, artistic, musical values, the development of students' creative abilities and their personal improvement. In turn, the learning process is carried out taking into account the level of upbringing of a person's general and musical culture and the existing level of personality development;

– relationship between the scope and quality of the content of education and training. The regularity reflects the dependence of the level of formation of musical culture, the system of musical competences, the possession of a practical type of musical activity by an individual on the interrelationship of the volume, which covers the number of study hours (according to the curriculum) devoted to the study of educational subjects and the content of educational programs and disciplines that ensure the content of musical education; and content quality, which includes subjective and objective factors. The objective factors include: the provision of the educational process by highly professional teachers (teachers), the material base of the educational institution. The subjective ones include: professional and personal traits of teachers and students and the nature of educational and personal interaction "teacher-student", "student-student", "teacher-teacher".

On the basis of the discovered laws of philosophy, pedagogical and artistic laws, we will provide justification for the specific regularities of the educational process in musical art, such as:

– the unity of the mental, psychological and physiological capabilities of an individual in obtaining a musical education. The regularity reflects the dependence of the mental, psychological and physiological characteristics of the individual in the process of understanding and learning the art of music. The detection of such interdependence involves taking into account in the musical art educational process the age characteristics of the student, the cognitive educational capabilities of the individual: the development of emotional, intellectual, volitional spheres, general, musical and vocal-pedagogical abilities; physiological capabilities and state of health of the executive apparatus; presence of natural musical data: sense of rhythm, musical hearing (pitch, melodic, harmonic, timbral, polyphonic, etc.), memory, emotional response to music, etc. Taking into account the fact that in the process of music education in individual lessons, the teacher has the opportunity to determine cognitive, psychological and physiological abilities: load and endurance of the performing apparatus, to understand the artistic meaning and emotional perception of music, analytical awareness of the text of a musical work, interpretation and performance of music; artistic reflection; analysis, synthesis, generalization and learning of the basics of

musical performance; achieve a goal, guide the process of self-improvement, etc. It is necessary to note the fundamental role of the interdependence of the student's mental, psychological, and physiological abilities in learning the art of music and successfully obtaining a musical education;

– the connection between the motivated and valuable attitude of the individual to music education and the nature of the artistic and aesthetic influence of musical art. The regularity reflects the connection between the artistic and aesthetic influence of musical art and the process of formation of musical art values in the student. Thus, a motivated value attitude of an individual to musical education is connected with the presence of meaning, goals, motives, interests, needs, which in turn depends on the strength of the artistic influence of musical art on a person, his satisfaction from the kind of musical activity that causes a wide range of feelings, thoughts, united by an emotional-figurative field of psychological and artistic meanings. Being in the process of artistic communication, with the artistic images of music, the student feels its deep transforming effect, capable of changing the worldview, inspiring, enjoying, spiritually purifying, etc. Art values: beauty of a musical work, melody, harmony, perfection of interpretation and performance of a musical work, artistic image, etc;

– influence the formation of aesthetic ideals and taste in a person, fill his life with beauty and brightness of world perception, lead to the understanding and reevaluation of life views. The value of musical art pedagogy lies, first of all, in the fact that it shows the way to the meaning and beauty of musical art and teaches to convey it to others with the help of certain forms, methods, and means. Musical works have a significant influence on the formation of an individual's value attitude to musical education, communication with which requires developed creative thinking, artistic and figurative perception, the need for constant dialogue with art, a certain level of musical and performing knowledge and skills.

The revealed general didactic and specific regularities of music education make it possible to outline and substantiate the principles of professional music education, the definition of which affects the formation of a highly spiritual, competent in the field of musical art personality, capable of successfully performing professional duties. Adherence to the principles creates prerequisites for effective professional activity and reduces the possibility of negative results.

In the studies of modern scientists, systems of general didactic and specific principles aimed at increasing the level of professional training of specialists are being developed. Common for such systems is the direction of achieving a useful result that has an educational, educational and

developmental effect, and involves: reliance on generally accepted didactic principles. Taking into account the need to update modern training of specialists in the field of professional pedagogy, scientists define didactic principles: systematicity, integrativeness, differentiation, continuity, universality, unity of socialization and professionalization of the individual, modularity, professional periodization, phasing, democratization, humanization, etc. tensification, professional mobility, stability and dynamism.¹⁰⁹

S. Honcharenko outlined and substantiated the most typical of them: the principle of professional mobility, the principle of modularity of education; the principle of environment creation; the principle of computerization of the pedagogical process; polytechnic principle; the principle of combining learning with productive work of students; the principle of modeling professional activity in the educational process; the principle of economic expediency; the choice of a basic, system-creating principle; number of principles.

Based on the analysis of scientific works, O. Rudnytska notes that in pedagogical science there are different systems of principles, which number from five to several dozen names and relate to the selection of the content of educational material; organization of the pedagogical process; the need to take into account the psychological mechanisms of learning knowledge and methods of activity.¹¹⁰

In scientific works, the principles are sometimes considered in pairs: consciousness and learning activity, scientificity and accessibility, systematicity and consistency. However, there is a plurality of opinions regarding the expediency and impossibility of presenting some principles in pairs. Based on the modern paradigm of education, the principle of developmental and educational training is the system-wide principle, which is connected with the principle of socio-cultural and natural conditioning of training, and for professional education – with the principle of fundamentality and professional orientation.¹¹¹

In modern professional education, integrative processes are actively taking place, in the context of which new technologies of professional training of a specialist are created based on the integration of the principles of education and upbringing. Therefore, S. Vitvytska singles out the

¹⁰⁹ Гончаренко С.У. Педагогічні закони, закономірності, принципи. Сучасне тлумачення Рівне : Волинські обереги, 2012. 192 с.

¹¹⁰ Рудницька, О.П. Педагогіка: загальна та мистецька. Київ. 2002.

¹¹¹ Там само.

following principles of education of a specialist in modern higher education: humanization of education – the priority of the tasks of self-realization of the student's personality, creation of conditions for the manifestation of giftedness and talents; formation of a humane personality, sincere, humane, benevolent; the scientific, secular nature of education, the unity of the national and universal; democratization of education; the priority of mental and moral awareness of the content of education and upbringing; a combination of activity, self-activity and creative initiative of students with the demanding guidance of the teacher; consideration of individual, age-specific characteristics of students in the educational process.¹¹²

The general principles of didactics are fundamental in the professional training of future teachers, including music teachers. In the scientific studies of O. Mykhailychenko, G. Padalka, O. Rudnytska and others. systems of general didactic and specific principles of art education were developed and substantiated. Thus, in the research of O. Rudnytska, it is stated that the origins of the formation of principles as certain educational guidelines can be considered centuries-old practice of teaching and upbringing, historical experience and findings of famous teachers. The scientist proposes to apply in practical activities the principles that can be "a kind of algorithmic instruction" in the positions of new pedagogical thinking: 1) the principle of completion of educational action by educational influence in pedagogical influence; 2) the principle of diversification of types and forms of student activity in the organization of pedagogical interaction; 3) the principle of dependence of the development of personal qualities on the creation of pedagogical situations; 4) the principle of emotional saturation of the educational process; 5) the principle of encouraging creative self-expression.¹¹³

Systems of specific principles in the field of music education, which are based on general didactic requirements, found their justification in the studies of: H. Padalky: principles of integrity; cultural compatibility; aesthetic orientation; individualization; reflections; O. Mykhailichenko: principles of connection of musical education with national culture; the unity of musical education and general artistic and aesthetic development of the personality; interdisciplinary connections; connection of musical education with life; combining extracurricular and extracurricular activities and others.

¹¹² Вітвицька С.С. Основи педагогіки вищої школи : підручник за модульно-рейтинговою системою. Київ : Центр учбової літератури. 2022.

¹¹³ Рудницька, О.П. Педагогіка: загальна та мистецька. Київ. 2002.

Pedagogy of musical art as a field of scientific knowledge reveals the basic general didactic principles of music education, among which the most common principles are: humanization, scientificity, systematicity, traditionality and innovation, gradualness and consistency, integrativeness, multilevelness and continuity, etc.

Based on the general didactic principles of music education, there is a need to define specific principles of obtaining education in various types of musical activities, such as: instrumental, vocal, conducting, musicology, etc.

For example, I. Topchieva's research examines the method of preparing students to work with children's choirs using heuristic teaching methods. The conducting and choral training of future music teachers should be based, as the author notes, on specific principles: cultural appropriateness, intersubjective relations, musical-creative focus on achieving excellence, artistic and performing interpretation of choral works, reliance on professional experience.¹¹⁴

Let's focus, for example, on specific principles of vocal pedagogy. Thus, in vocal pedagogy, it is considered a fundamental idea that teaching singing should be carried out on the basis of the following principles: the unity of the artistic and the technical; gradualness and consistency in mastering the art of singing; individual approach. Scientists have discovered the following didactic and methodical principles of voice production: chest-abdominal breathing, high voice position; sensation of the main and thoracic resonator with a predominance of the role of one or the other; free and slightly lowered position of the larynx; relaxation of the muscles of the epiglottis (articulation apparatus), they are basic in modern vocal performance. Researchers of the 21st century supplement the system of principles in vocal pedagogy with such principles as: musical and artistic education of the personality; development of vocal hearing; individual approach; imitation of the artistic tradition of the teacher; science and consistency; repertoire programming; comprehensive solution of musical and educational tasks based on research and pedagogical activities.

V. Antoniuk, the author of the textbook "Vocal Pedagogy", focuses on three main principles developed over the years that every teacher must follow, namely: 1) the need for an individual approach to each student; 2) unity of artistic and technical development and 3) gradualness and consistency. At the same time, the scientist considers it expedient to observe

¹¹⁴ Топчієва І.О. Підготовка майбутніх учителів музики до керівництва дитячими хоровими колективами із застосуванням евристичних методів навчання : автореф. дис. ... канд. пед. наук : спец. 13.00.02. Київ. 2013.

the following: vocal mode and taking into account the peculiarities of the student's nervous activity, determining the natural type of voice, using methods of developing vocal resonance, removing muscle clamps. In order to improve vocal qualities, V. Antonyuk details the requirements for teaching singing, which should constantly and persistently work on vocal hearing, singing breathing, eliminate defects in the sound of the singing voice, select exercises, vocalizations and artistic repertoire.¹¹⁵

In his work "Fundamentals of vocal pedagogy", H. Stakhevich also emphasizes the importance of the mentioned vocal principles and notes that the principle of unity of artistic and vocal-technical development is such a requirement that the performance carries an emotional load, expressiveness and relation to the musical text. The second principle is gradualness and consistency in mastering singing skills, i.e. gradually increasing the load on the vocal apparatus. The third principle is no less important – an individual approach, taking into account the peculiarities of the student's vocal apparatus. The scientist adds the principle of continuous improvement, which completes the system on which the process of vocal training is based.¹¹⁶

In the study of L. Vasylenko, a number of principles were revealed, the application of which allows to maintain the process of formation of students' vocal-methodical skill in the positions of expediency, necessity, efficiency and success. The scientist refers to the circle of these principles: the principle of contextuality; principle of orientation; the principle of an individual approach; principle of interest; principle of consciousness; principle of perspective; the principle of gradualness, consistency and continuity; the principle of unity of artistic and technical development; principle of vocal-auditory representation of sound-image; the principle of awareness of the specifics of vocal-methodical activity; the principle of theoretical prediction (modeling) of the overall developmental effect of vocal training; the principle of creative activity.¹¹⁷

According to Li Chunpeng, the method of forming the vocal competence of future professional musicians is based on the theoretical principles of methodological approaches. So, for example, the

¹¹⁵ Антонюк В.Г. Вокальна педагогіка (сольний спів): Підручник. Київ: ЗАТ "Віпол". 2007.

¹¹⁶ Стахевич О.Г. Основи вокальної педагогіки. Ч. 1: Природно-наукові теорії сольного співу. Курс лекцій. Суми: СумДПУ ім. А.С.Макаренка. 2002.

¹¹⁷ Василенко Л. Педагогічні підходи та принципи формування вокально-методичної майстерності вчителя музичного мистецтва. Психолого-педагогічні науки, 1, 2015. С. 119–125.

implementation of an integrative-holistic approach in research involves the following requirements: focus on a socially significant result, interaction of all components of the creative process, interaction of various artistic disciplines; an acmeological-prognostic approach requires the implementation of the principle: directing professional training to the highest results; the creative approach involves compliance with the requirement – the orientation of the goal, content, forms, methods of education to the creative development of the individual.¹¹⁸

Chen Ding's research is devoted to the formation of vocal skills of the future music teacher in the traditions of China and Ukraine. Such formation is based on pedagogical principles: the unity of artistic and technical development, concentricity, compliance with the aesthetics of application, the use of active practice, national certainty, and scientific validity. The author includes pedagogical principles and vocal principles (concentric) in one group.¹¹⁹

The analysis of modern works made it possible to state that the basic principles of vocal training are thoroughly revealed in the scientific works of Ukrainian and foreign scientists. However, there is a need to supplement them with specific principles of vocal education, such as: diversity of types and forms of vocal-performing and vocal-pedagogical activities, culturization and axiologisation of vocal education; psychophysiological condition of vocal training; semiotic orientation and interpretation of the text of the vocal work; taking into account vocal and pedagogical experience; creative vocal performance.

The principle of diversity of types and forms of vocal-performing and vocal-pedagogical activity, which is the leading one, is based on the requirements of modern society aimed at the formation of a competitive specialist capable of performing a wide range of vocal-performing and vocal-pedagogical functions at the workplace. The performance of such functions requires the teacher to master various components (types) of the structure of vocal activity: motivational-value, informational-cognitive, vocal-technological, artistic-interpretive, activity-creative. Implementation of the principle requires the creation of appropriate organizational and methodological conditions for the professional training of future specialists,

¹¹⁸ Чуньпен Лі. Методика формування вокальної компетентності майбутніх учителів музики : автореф. дис. ... канд. пед. наук : спец. 13.00.02. Київ. 2013.

¹¹⁹ Чен Дін. Формування вокальних навичок майбутнього вчителя музики на традиціях Китаю та України : автореф. дис. ... канд. пед. наук : спец. 13.00.02. 2013. Київ.

namely: the introduction into the content of such training of the basics of vocal-executive and vocal-pedagogical activity, taking into account all components of the outlined structure.

The principle of culturalization and axiologicalization of vocal education is that the content, forms, methods and means of professional training of a specialist for vocal activity should be based on cultural and axiological principles. Implementation of the principle involves: familiarization of future specialists with vocal and performance schools of different countries; the use of a diverse, multi-genre and personally oriented repertoire based on the traditions of Italian and national vocal schools and awareness and values of world and Ukrainian vocal art and vocal pedagogy. In the conditions of multi-level vocal education of a specialist, the vocal repertoire is an important component of the content of vocal training and education of junior bachelor, bachelor and master. The content of training should include a stylistic and genre palette of the vocal and performance repertoire, which ensures the formation of cultural and axiological competencies of future specialists. Taking into account the principle affects mastering the basics of vocal performance and vocal technique and provides opportunities not only for the professional growth of the future specialist, but also for personal growth.

The principle of psychophysiological conditioning of vocal training reflects the conditioning of the effectiveness of vocal training, upbringing and development by the student's psychophysiological capabilities. The implementation of the principle involves taking into account in the content of professional training, educational programs the existing level of art education, vocal training of students who have entered an educational institution, their age and natural vocal capabilities: voice type, its strength, timbre, range, endurance, vocal hearing, development of singing breath, feeling of a high singing position, position of the larynx, features of the articulating apparatus, etc., which affects the choice of methods of the educational process, repertoire, volume vocal load.

The success of the educational process, the sound of the musical instrument, which is the human voice, largely depends on the emotional state of the individual in the process of mastering vocal and pedagogical activities. An important role in this context is played by the level of professional and personal "teacher-student" interaction. Creation of a comfortable emotional climate, an atmosphere of mutual understanding and non-conflict in individual classes in the voice production class; lecture-laboratory methods of voice production; in the process of examination and credit reporting, competitive or concert performances, still contributes to better assimilation

of vocal and pedagogical knowledge, abilities and skills, positive emotional experience; formation of students' motivation for this type of activity. Compliance with the principle involves the introduction of technologies to increase the level of emotional perception and artistic performance of vocal music students.

The principle of semiotic orientation and interpretation of the text of a vocal work. The expediency of using the outlined principle lies in the formation of students' theoretical and artistic knowledge and practical skills of systematic analysis of the musical language of the work, interpretation of the text and gradual understanding of its meaning. Such a principle will be implemented under the condition of the formation of semiotic-hermeneutic competence in students, which requires the actualization of knowledge of cultural studies, art history, music theory, analysis of musical forms in order to carry out a semiotic-hermeneutic analysis of a musical (vocal) work, which is the way to create a performance interpretation, meaningful understanding of vocal music and awareness of its value.

The principle of taking into account vocal and pedagogical experience consists in the need to take into account the global vocal-pedagogical (vocal-methodical) experience in the content of vocal training and its practical mastery by future specialists. The implementation of such a principle involves the intensification of purposeful pedagogical action to familiarize students with and master the vocal techniques of outstanding singing teachers; analysis of master classes of world-class singers; mastering innovative technologies of vocal training, upbringing, and development. The introduction of the principle of taking vocal-pedagogical experience into the process of vocal education affects the formation of students' valuable attitude to vocal-pedagogical activity.

The principle of creative performance is a requirement to direct the educational process to the development of vocal creative abilities of a student who is capable not only of perfect vocal and technical performance, but also of artistic and creative performance. The implementation of the principle requires the use of the results of the performance analysis of a musical work, which is a way to identify and interpret the meaning of a vocal work, vocal-stage reincarnation and determination of the true vocal intonation. In the process of such activity, students must master the methods and techniques of artistic language in working on vocal intonation, master the technique of melodeclamation in the development of expressiveness of vocal language, use artistic and stage techniques of expressing character emotions, which are aimed at the realization of vocal and performing skills.

The theoretical and practical foundations of the pedagogy of musical art as a whole scientific knowledge will be supplemented and enriched by the pedagogical achievements of certain types of musical art in the future. On the basis of the revealed regularities and principles of the educational process in musical art, it is advisable to update the content, forms, methods, tools, technologies, methods of musical education, education, and development. We have developed a subject from the educational discipline "Pedagogy of musical art", which is offered for teaching in institutions of higher music and music-pedagogical education and in professional development courses for teachers of general secondary education institutions, teachers of art education institutions.

Block 1. Pedagogy of musical art as a modern integrative scientific branch of knowledge.

Topic 1.1. Scientific and artistic phenomenon of musical art pedagogy and musical and music-pedagogical education. Object, subject, task, conceptual and terminological apparatus of musical art pedagogy. The structure of the discipline.

Topic 1.2. Theoretical foundations of musical art pedagogy (by types).

Topic 2.1. Philosophical, general scientific, specific scientific, technological levels of the methodology of musical art pedagogy and music-pedagogical education.

Block 2. Practical foundations of musical art pedagogy.

Topic 2.1. Pedagogical conditions, content, forms, methods, means of musical art pedagogy.

Topic 2.2. Methods and technologies of music education (by types)

Topic 2.3. The specifics of scientific research in the field of musical art pedagogy.

The specified discipline is offered for the preparation of masters of musical art, as it requires a formed level of musical competence of a specialist, the ability to think critically, generalize, and carry out qualifying master's research in the field of musical art pedagogy.

So, in the process of studying the current issue of music education today regarding the consideration of the pedagogy of musical art as a subject of scientific research, it was found that the specified art branch is in the process of its formation. Its integral scientific knowledge consists of separate components, which are the pedagogy of various types of musical art.

On the basis of the statement of scientific knowledge of philosophy about the regularities of phenomena and the existence of law in their origin and development, the relationships between the regularities of music

education with philosophical, artistic and pedagogical laws were revealed and they were classified into general didactic regularities, which included: the conditioning of the content, forms, methods, means of education and upbringing by the socio-economic requirements and opportunities of modern society and the achievements of national and world science and culture; the unity of the goal, the educational process and its result; determinism of learning, upbringing, and development processes; the relationship between the scope and quality of the content of education and training; specific regularities, such as: interdependence of the mental, psychological and physiological capabilities of an individual in the process of obtaining a musical education; the connection between the motivated and valuable attitude of the individual to music education and the nature of the artistic and aesthetic influence of musical art.

Pedagogy of musical art as a branch of scientific knowledge reveals the basic general didactic principles of music education, such as: humanization, scientificity, systematicity, traditionality and innovation, gradualness and consistency, integrativeness, multilevelness and continuity. The definition of specific principles of obtaining education in various types of musical art, in particular: instrumental, vocal, conducting, etc., should be attributed to the important problems investigated by modern pedagogy of musical art. According to the results of the research, the principles of vocal education are substantiated, such as: diversity of types and forms of vocal-performing and vocal-pedagogical activity, culturalization and axiologisation of vocal education; psychophysiological condition of vocal training; semiotic orientation and interpretation of the text of the vocal work; taking into account vocal and pedagogical experience; creative vocal performance.

Prospects are seen for the implementation of modern scientific approaches to the substantiation of common theoretical, methodological, technological foundations of musical art pedagogy, based on the revealed philosophical, artistic, pedagogical laws necessary for understanding and mastering various types of musical art and substantiated specific regularities and principles of musical art education.

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**MUSIC AND LOCAL STUDIES IN THE CONTEXT OF THE
FORMATION OF THE MUSICAL AND EDUCATIONAL
TRAJECTORY OF THE FUTURE MUSICIAN-PEDAGOGUE
МУЗИЧНО-КРАСЗНАВЧІ ДОСЛІДЖЕННЯ В КОНТЕКСТІ
ФОРМУВАННЯ МУЗИЧНО-ПРОСВІТНИЦЬКОЇ ТРАЄКТОРІЇ
МАЙБУТНЬОГО МУЗИКАНТА-ПЕДАГОГА**

Discussing the level of professionalism of the future musician-pedagogue and the stages of his formation in the institution of higher music-pedagogical education, it is important for us to emphasize the multifaceted nature of this phenomenon based on the profile of musical-performance and musical-educational trajectories of his development in order to achieve the professional mastery of a student of higher education in the process of improving abilities, skills and knowledge. A complex approach in the context of the formation of a future specialist becomes undeniable. Accumulation, confirmation and modification of the musical and educational trajectory of development in his professional training involves immersion in the problems of musical and regional studies, which deeply connect him with the study of art history, historical-pedagogical, ethnographic works and improvement of the level of musical and performing competencies. Without practical skills, we cannot talk about the level of achievement of mastery and freedom in the interpretation of a musical text, its presentation to a student audience. The future musician-pedagogue must combine musical performance and musical educational knowledge in his activities. The use of musical regional studies and music and regional studies as a tool for improving the professional level of a future musician-pedagogue is an important tool in the context of the development of his musical and educational trajectory, for the purpose of building and constructing a complex of professional and professional competencies.

This becomes relevant in the context of the military aggression of the Russian Federation, which further focuses the national educational community on the importance of introducing the principle of Ukrainocentrism in the teaching of all disciplines and immersing future

musicians-pedagogues in the study of regional features of the formation of the musical culture of the region. The regional studies component not only increases the spectrum of art studies, but also contributes to the achievement of freedom in building a mosaic structure of intersubject relationships, which are now an important component of the professional training of a musician-pedagogue.

Regional studies of the social and cultural development of Bukovyna, the formation of musical art and the secular environment in the formation of educational traditions of intercultural interaction are a fundamental and defining feature of the Bukovyna region. This can be seen in the activities of famous artists and teachers, cultural and public figures, composers and artists, poets and writers, politicians and public leaders, whose ambitious projects were aimed at supporting and developing good neighborly relations in society. It was through the art and activities of national musical societies and cultural associations that international dialogue took place. The task of contemporaries is to revive the historically formed tradition of intercultural interaction in Bukovina. Educational, artistic and social and cultural centers should contribute to this: schools, institutions of specialized and higher musical education, museums, libraries, institutes and cultural national societies of the region. The artistic potential of Bukovyna is the foundation for the development of innovative opportunities in the formation of research, activity, and practical-performance components in the formation of a future musician-pedagogue, in which the musical and local knowledge component plays an important role in the process of forming the musical-educational trajectory of a student of higher education.

Analysis of recent research and publications. The content of historical research related to the socio-political and cultural-educational context of the formation of musical education in Bukovyna, education and pedagogy in the region is an important aspect of music and local history studies. It serves as a reference point for the reproduction and true analysis of those artistic and educational needs that were formed at different times of the region's development. This forms the research interest of modern scientists and is the basis for continuing historical-pedagogical and art studies. The subject matter is extremely broad and diverse. First of all, we would like to single out the circle of modern scientists who are fruitfully studying the historical, pedagogical and artistic aspects of the phenomenon of Bukovyna. Among them we can highlight: V. Akatrini (Pedagogical ideas and professional activities of the Mandychovsky family of the second half of the 19th – 20th centuries); Yu. Kaplienko-Ilyuk (Musical art of Bukovyna: stylistic paradigms of composer's work of the XIX–XXI centuries); Ya.

Vyshpynska (Melnychuk) (Establishment and development of musical education in Bukovyna at the end of the 18th – beginning of the 20th century); G. Postevka (Development of musical education and upbringing in Bukovyna in the interwar period (1918–1940). In this context, it is worth mentioning famous historians and teachers of the past and present of the region who studied the development of education and culture of Bukovyna: V. Botushanskyi, S. Kanyuk, I. Karbulyskyi, L. Kobylyanska, O. Makovey, D. Penishkevych, I. Petryuk, L. Platash, O. Pop Ovych, H. Filipchuk, S. Smal-Stotsky, etc. In addition, there is a wide range of researchers of Bukovyna musical history, among them: K. Demochko, P. Zheljesko, O. Zalutsky, A. Kushnirenko, A. Mikulich, A. Norst, H. Onchul, O. Tkachuk, I. Yaroshenko.

Music and regional studies at the Department of Music of the Yuri Fedkovich Chernivtsi National University began in 2000. At that time, the optional discipline "Musical Regional Studies" was officially introduced into the curriculum of higher education students, the developer of which was associate professor of the Department of Music Oleksandr Zalutskyi. This idea was supported by the founder of the department, People's Artist of Ukraine, Professor Andrii Kushnirenko. It became important to "targeted formation of students of higher education of a sustained interest in the musical culture of their region as a component of the national musical culture, deepening and expansion of theoretical knowledge, activation and involvement in the study and analysis of regional music and local history material with the aim of its effective application in practice in out-of-school education institutions".¹²⁰

This definitely determined the directions of interaction, coordination and appropriate preparation of students of the Department of Music for music and regional studies. O. Zalutskyi developed a step-by-step plan for implementing the tasks of the discipline. Young people were brought up on valuable musical material created by Bukovyna composers of the 19th and 20th centuries.

This is the time for the return of forgotten and little-known names of the musical art of the region at the beginning of the 19th century. 20th century: Karol Mikuli, Sydor Vorobkiewicz, Cyprian Porumbescu, Tudor

¹²⁰ Робоча програма навчальної дисципліни «Музичне краєзнавство». Освітньо-професійна програма Музичне мистецтво. Розробник Вишпінська Я.М. Чернівці, 2022. С. 3. URL: http://www.music.chnu.edu.ua/res//music/40edumeth/20workprog/025bak/prg_039_muz_krayeznavstvo.pdf

Flondor, Eusebius Mandychevskiy. Over a long period of time (2003–2018), O. Zalutskiy published 10 manuals and textbooks of an educational and methodological nature united under the common name "Musical Local History of Bukovyna". Students and fans of the musical culture of the region received extremely valuable publications: scientific investigations of the first researchers of the musical art of Bukovina and the activities of the "Association for the Promotion of Musical Art in Bukovina" by A. Mikulich, A. Norst, A. Grzymali; a collection of reviews and articles from periodicals of Bukovyna and Ukraine about the concert and performance activities of the State Honored Bukovyna Song and Dance Ensemble of Ukraine since the beginning of the 60s of the 20th century. and until the 2000s; reprints of sheet music editions of musical works by Bukovyna composers of the 19th century: S. Vorobkevich, K. Mikuli, Yevsevia and George Mandychevsky, Cyprian Porumbescu, Tudor Flondor, Kostiantyn Shandra, Stefan Nosievich; description and research of the creative, pedagogical, compositional and administrative activities of the director of Secondary School No. 1 in Chernivtsi Yu. Gina; author's works and arrangements of folk songs of Bukovyna musician and teacher Vasyl Protsyuk.

Regional musical studies is a discipline that produces and concentrates on examples of musical material the historical and cultural tradition of the region "organically combining the past, present and future",¹²¹ relying on scientific research to determine the features of the regional and all-Ukrainian process of "formation and development of the spiritual culture and intangible heritage of the Ukrainian people".¹²²

Regional musical history makes it possible to analyze and investigate the globality of the pan-European processes of formation of cultural and artistic currents and styles by applying the comparative principle on the example of the creative heritage of Bukovyna composers. This is particularly evident when listening to the musical works of Eusebius Mandychevsky, whose music, having absorbed the tradition of Brahms's

¹²¹ Змістовий складник формальної професійної освіти вчителів музичного мистецтва (I освітній рівень) : монографія / ПНПУ імені В. Г. Короленка ; Н.В. Сулаєва, Г.С. Левченко, О.О. Лобач та ін. К. : Талком, 2020. С. 195.

¹²² Вишпінська Я.М. Красзнавча складова формування музично-освітніх та методичних засад у професійній підготовці майбутнього музиканта-педагога. Наукові записки. Серія: Педагогічні науки. Випуск 3 / Ред. кол.: В.Ф. Черкасов, О.А. Біда, Н.І. Шетеля та ін. Ужгород : Видавництво "Код", 2023. С. 88.

fascination with folk song creativity, has deep national roots: the composer subtly weaves into the canvas of chamber-symphonic works the melody of Romanian and German songs and hymns, the rhythm of folk dances, correlating them and orchestrating them according to the canons of the harmonic system, using the latest combinations of instrumental sound and coloristics of choral sound, skillfully using polyphonic examples of polyphonic formation in orchestral and vocal-choral presentation. We take into account the competent opinion of the doctor of art history Yu. Kaplienko-Ilyuk, who notes that Mandychevsky's creative relationship with J. Brahms "also affected the nature of the work of the composer from Bukovyna. J. Brahms encouraged his colleague to study the traditions of classical music and romanticism, and especially the sources of folk Slavic music, in particular, its melodies".¹²³

It is important that the composer created a significant number of spiritual cycles of church liturgies in Greek, Romanian, and Old Slavic languages and masses based on traditional Latin texts. His desire from his youth was to reform church music, where the Slavic tradition of choral polyphony and partes singing developed by Ukrainian composers – Bortnyansky, Berezovsky, Vedel, and the instrumental richness of orchestral ornamentation and the sound of various groups of the orchestra would be organically combined. "Mandychevsky really wanted to reform the musical accompaniment of the Liturgy in the Orthodox Church: instruments should sound there, and the choir should sing only in Greek".¹²⁴

"The composer wrote twelve Liturgies for the Orthodox Church and two Masses for the Roman Catholic Church, one of which is lost," notes Dietmar Friesenegger. Writing music for the Orthodox Church, he wanted to build a bridge to Western European music in this way. In one of the letters, 20-year-old Eusebius writes to his father, an Orthodox priest, about his ambitious and, one might say, "non-Orthodox" plans. That the church should use instruments and borrow tonality from the Latin liturgy, and the Old Slavic and Romanian languages should be abolished, the choir should sing only in

¹²³ Каплієнко-Ілюк Ю.В. Музичне мистецтво Буковини. Сильові парадигми композиторської творчості XIX–XXI ст.: монографія. Чернівці : Букрек, 2020. С. 199.

¹²⁴ Фещук Н. Визнаний Брамсом, забутий Буковиною...// Збрус. URL: <https://zbruc.eu/node/71280>

Greek. It can be assumed that the father reacted negatively to this idea of his son".¹²⁵

It is necessary to emphasize that the creative figure of Yevseiv Mandychevsky embodies a wonderful combination of a composer's genius, trained and raised on the models of the European style, who carried love for his native city of Chernivtsi throughout his life. He is rightly a composer who created his chamber-symphonic masterpieces, «reflecting the ethnic, linguistic and religious diversity of the former Duchy of Bukovina».¹²⁶

Conducting and carrying out musical and regional studies is an important factor in shaping the musical and educational trajectory of the future musician-pedagogue. Teachers and students of the Department of Music are actively involved in the concert and festival projects of the Chernivtsi Regional Philharmonic, related to the revival of musical art in Bukovyna. A good example of this is the holding of the Mandychevskiy-Fest festival in Chernivtsi, started in 2017. Here, for the first time in more than 100 years, the original music of Yevseviy Mandychevsky was played. This became possible thanks to the musicological research of Dietmar Friesenegger, an American of Austrian origin, who found the lost scores of the composer's chamber and orchestral works in the funds of the scientific library of the Yuri Fedkovich Chernivtsi National University.

Working in the archives and scientific library of ChNU named after D. Friesenegger met Y. Fedkovich in Chernivtsi, both like-minded people and friends. First of all, these are the artistic directors of the Academic Symphony Orchestra and Chamber Choir of the Chernivtsi Regional Philharmonic, J. Sozanskyi, N. Seleznyova, and O. Zalutskyi, to whom the researcher is grateful "for valuable advice and support".¹²⁷

Contemplating Mandychevsky's musical genius, our contemporaries J. Sozanskyi and pianist M. Suk very favorably comment on the style of his cantata "The Power of Harmony" or "The Reign of Harmony", created by the Bukovina composer at the age of 16, while studying at the music school

¹²⁵ Фещук Н. Визнання Брамсом, забутий Буковиною...// Zbruc. URL: <https://zbruc.eu/node/71280>

¹²⁶ Фрізенеггер Д. Ітака, Нью-Йорк, 24 квітня 2017 року. Передмова до серії. Музика в Чернівцях – друге відкриття. С. ii з книги: Євсей Мандичевський. Кантата з нагоди святкування 50-річного ювілею Вищої православної реальної школи в Чернівцях (1913). Чернівці, 2017. Вид.: Книги XXI. 96 с.

¹²⁷ Фрізенеггер Д. Ітака, Нью-Йорк, 24 квітня 2017 року. Передмова до серії. Музика в Чернівцях – друге відкриття. С. ii з книги: Євсей Мандичевський. Кантата з нагоди святкування 50-річного ювілею Вищої православної реальної школи в Чернівцях (1913). Чернівці, 2017. Вид.: Книги XXI. 96 с.

"Society for the Promotion of Musical Art in Bukovina. "This cantata is very rich and beautiful. Something from the composers Mendelssohn and Bruckner can be heard in it. ...It combines symphonic and chamber music, which is why the cantata has such an attractive character. Pianist Mykola Suk admits that he was impressed by the work, especially by the way the composer combined voices and different instruments here. Thanks to this, the cantata sounds very modern, even though it was written so many years ago». ¹²⁸

Following the reaction of the listeners in the hall who attended the concerts of the Mandychevskyi-Fest festival in 2017, we note that the professional evaluation and preparation of concert programs by the groups and soloists of the D. Hnatyuk Choir took place at a very high performance level. It was necessary not only to understand and implement the ideas of Mandychevsky's chamber-symphonic and vocal-choral works, but also to prepare their audio-visual reproduction, which was performed in German. The use of a projector and the translation of the cantata texts into Ukrainian, which was synchronized with the playing of the orchestra, the singing of the soloists and the choir, added to the charisma and contact of the perception of Ye. Mandychevsky's music.

It was a very successful idea to organize concerts of spiritual music by E. Mandychevsky in sacred places – the Roman Catholic Church of the Exaltation of the Holy Cross and the Orthodox Church of St. Paraskevi of Serbska in Chernivtsi, where parts of the Liturgy and Mass in C major were performed by the church choir and Academic Chamber Choir "Chernivtsi" conducted by N. Selezneva. With a speech about the musical creativity of our countryman and the development of the artistic life of Chernivtsi in the 19th century. Associate Professor of the Department of Music O. V. Zalutsky spoke.

The next festival, held in August 2019, gave the fans of E. Mandychevsky another surprise – a live performance and recording by the academic choir "Chernivtsi" of the First Liturgy in Romanian written by the composer in Vienna in 1880. Also on the disc is a recording of several numbers from the Liturgy arranged for piano four hands, written by E. Mandychevsky for himself and his sister Kateryna, a music teacher at the

¹²⁸ Фещук Н. Визнання Брамсом, забутий Буковиною...// Збрус. URL: <https://zbruc.eu/node/71280>

women's lyceum in Chernivtsi. Probably, concludes D. Friesenegger, "it was an unusual project for Mandychevsky".¹²⁹

We assume that it became a certain protest of the composer to his father, who did not support him in his desire to reform church music for the Orthodox Church.

Studying the musical style of Mandychevsky, doctor of art history Yu. Kaplienko-Ilyuk notes that "the monumental works of the composer were distinguished by their special skill and popularity, in particular the cantatas "The Power of Harmony" and "In the Beech Edge".¹³⁰

In his first major work, *The Power of Harmony*, E. Mandychevskyi "demonstrated the talent of instrumentation, harmonic thinking and counterpoint skills, knowledge of the nature of the human voice. The success of this early cantata gave the composer an impetus for future creative achievements and achievements".¹³¹

The freshness of musical thinking and the ability to apply his knowledge in practice, creating vocal and choral compositions of folk and classical style, chamber and orchestral music, Ye. According to D. Friesenegger, he wanted to realize "the opportunity to realize the dream of devoting his professional life to compositional activity in unique works".¹³²

But the specificity of his research and teaching work did not contribute much to this, besides, as D. Friesenegger suggests, "perhaps, while helping such a genius as Brahms, Mandychevsky had no plans to pursue his own career as a composer".¹³³

¹²⁹ У Чернівцях записали диск із церковною музикою Євсевія Мандичевського // Молодий буковинець. 21.08.2019 р. URL: https://molbuk.ua/chernovtsy_news/179983-u-chernivcyakh-zapysaly-dysk-iz-cerkovnoyu-muzykoju-yevseviya-mandychevskogo.html

¹³⁰ Каплієнко-Ілюк Ю.В. Музичне мистецтво Буковини. Стилєві парадигми композиторської творчості XIX–XXI ст.: монографія. Чернівці : Букрек, 2020. С. 202.

¹³¹ Каплієнко-Ілюк Ю.В. Музичне мистецтво Буковини. Стилєві парадигми композиторської творчості XIX–XXI ст.: монографія. Чернівці : Букрек, 2020. С. 208.

¹³² Фрізенеггер Д. Родинна справа: Євсевій Мандичевський і його «Шкільна кантата» з книги: Євсевій Мандичевський. Кантата з нагоди святкування 50-річного ювілею Вищої православної реальної школи в Чернівцях (1913). Чернівці, 2017. Вид.: Книги XXI. 96 с.

¹³³ Фещук Н. Визнаний Брамсом, забутий Буковиною...// Zbruc. URL: <https://zbruc.eu/node/71280>

Mandychevsky was a "recognized musicologist, music critic, researcher, publisher and popularizer of the creative heritage of composers – JS Bach, J. Haydn, V. A. Mozart, L. Beethoven, F. Schubert, K. Cherny, A. Bruckner, J. Brahms, J. Strauss and others. From the first years of his stay in Vienna, he published the book "New Beethoveniana" according to the will of one of his first teachers – H. Nottebom.¹³⁴

By the way, in the funds of the scientific library of ChNU named after Yu. Fedkovich's notes of piano sonatas by L. Beethoven edited by E. Mandychevsky, published in Vienna at the end of the 19th century. "As European researchers note, E. Mandychevskyi is the compiler of the most important collections of musical manuscripts in the world".¹³⁵

Mandychevsky's fascination with folk songs contributed to the emergence of ingenious arrangements for the piano of Romanian folk songs of Bucovina from the collection of one of the famous folklorists and teachers of the region, O. Vojevidi. This collection was reprinted in Romania dedicated to the 100th anniversary of E. Mandychevsky, prepared for publication by the well-known musicologist L. Russu. It included 20 original arrangements of folk songs with preservation of the vocal and folk poetic text arranged by Mandychevsky for the piano. As L. Roussu notes, Mandychevsky's "harmonization for piano tends to generally adapt to the content expressed by the Romanian song. And here, as in her other arrangements, there is a tendency to apply certain procedures of chromatic harmony, which sometimes threatens to distort the modal balance of the song. But the chain of chords is interesting and alive, proving with its great simplicity the reliable hand of the master".¹³⁶

In general, the figure of E. Mandychevskyi and his entire family is significant for Bukovyna. He, his parents, brothers and sisters left a noticeable mark in the history of the region. As V. Akatrini notes, "among

¹³⁴ Каплієнко-Ілюк Ю.В. Музичне мистецтво Буковини. Стиллові парадигми композиторської творчості XIX–XXI ст.: монографія. Чернівці : Букрек, 2020. С. 200.

¹³⁵ Каплієнко-Ілюк Ю.В. Музичне мистецтво Буковини. Стиллові парадигми композиторської творчості XIX–XXI ст.: монографія. Чернівці : Букрек, 2020. С. 200.

¹³⁶ Rusu Liviu. Eusebie Mandicevschi. Note biografice. P. 35. din cartea: Cîntece populare din colecția Voevidca armonizate de Eusebie Mandicevschi. Supliment de revista «Muzica» Nr. 8.

the intelligentsia of the 19th century and figures of the musical life of Bukovyna, the Mandychevsky family stands out".¹³⁷

"If you evaluate the cultural life of Chernivtsi (and indeed the entire Bukovyna region) of the late 19th and early 20th centuries and at the same time not mention the Mandychevsky family, it means to sin against the truth itself".¹³⁸

Bukovyna gave us another outstanding composer, follower and student of F. Chopin – Karol Mikuli. In August 2021, a concert was held as part of the IV Mandychevskiy-Fest festival, which was dedicated to the 200th anniversary of the birth of the first professional composer of Bukovyna. This event "combined a concert-performance format with a literary-artistic presentation of musicology and musicology-local history material dedicated to the life and work of Karol Mikuli (1821–1897). Yaryna Vyshpynska, associate professor of the Department of Music, Candidate of Pedagogical Sciences, was the organizer and moderator of the concert-lecture.

The piano and chamber-vocal works of Karol Mikuli and Frideric Chopin were performed by honored artists of Ukraine and artists of the Philharmonic Lilia Kholomenyuk, Volodymyr Fisyuk, Bohdana Zaytseva-Cheban, Yulia Sozanska, Daniela Palamaryuk, Yulia Kozlovska, Yaryna Vyshpynska. The listeners enjoyed the musical interpretation of piano works by K. Mikuli, whose work was based on the traditions of the romantic style and folk song culture of the peoples of Bukovyna. The support of the artistic intrigue was based not only on the performing skills of the artists, the easy style of design and commenting on the works of Karol Mikuli, lively communication, but also on the media presentation prepared by Yaryna Vyshpynska in cooperation with the members of the student research group of the music department "Musical local expert" – Tetyana Chepurnyak and Maria Kmet.

It is pleasant to state that the revival of the format of artistic and literary communication with listeners was traditional in the activities of the national musical societies of Bukovyna in the 19th century, the period of Karol Mikuli's life and work. Therefore, the proposal to hold a concert-lecture, expressed by the organizers of the festival Mandychevsky-Fest in Chernivtsi, once again proved the effectiveness of the chosen style of

¹³⁷ Acatrini Vladimir. Familia Mandicevschi în contextul vieții muzicale a Bucovinei. P. 52. Glasul Bucovinei. Revistă trimestrială de istorie și cultură. Cernăuți – București. 2017, Nr. 1. Anul XXIV. Nr. 93. P. 52–65.

¹³⁸ Пожарук Н. Подібного імені не знайти. // Чернівці. 10.08.2017. С. 8.

presentation and presentation of the musical heritage of the artists of the Bukovyna region".¹³⁹

The self-sufficiency of the creative figure of Karol Mikuli in the social and cultural life of Bukovyna and Galicia in the second half of the 19th century and the desire of the teachers and students of the Department of Music of the ChN University to once again return to the pages of the composer's musical work led to the holding of a charity concert of piano and vocal music dedicated to the memory of an outstanding musical and public figure, folklorist, pianist, on May 25, 2022, at the "Vernisage" Cultural Center in Chernivtsi. world-renowned teacher, composer Karol Mikuli. The organizers of the event were the head of the department of music, associate professor Vadym Lisovy, as well as the coordinators of the "Artistic Lyre of Bukovyna" project – People's Artist of Ukraine, professor Ivan Derda and associate professor Iryna Bodnaruk. The event was the realization of the decision of the Chernivtsi Regional Council to declare 2022 the Year of Ukrainian Classical and Sacred Music in our region.

An outstanding artist, a student of the genius Frideric Chopin, Karol Mikuli made a significant contribution to the formation and development of Bukovyna's musical culture. Scientists claim that the work of this artist is international, because he was born in the Bukovyna region, where the influences of Ukrainian, Moldavian, Romanian and Western European cultures were closely intertwined.

Among the works of Karol Mikuli presented to the attention of the listeners, there were well-known Mazurkas in A major from the cycle "Ten Pieces for Piano" op.24 and Chorus from the cycle "48 Romanian National Arias", as well as the not yet popularized Prelude and Alla Rumana from the cycle "Ten Pieces for Piano" op. 24, Andante with Variations for Piano 4 Hands. The real "world premiere" was the performance of Karol Mikuli's vocal works based on the poems of German poets J. Goethe, H. Heine, J. von Eichendorff, J. Tsedlitz, H. von Fallersleben, E. Heibel. This unique page of Karol Mikuli's work has not been sufficiently covered by modern media resources, so it is a rather valuable asset of the students and teachers of the Department of Music.¹⁴⁰

¹³⁹ До 200-річчя від дня народження Кароля Мікулі. URL: [http://www.music.chnu.edu.ua/index.php?page=ua/010news/archive&data\[15688\]\[news_id\]=15809](http://www.music.chnu.edu.ua/index.php?page=ua/010news/archive&data[15688][news_id]=15809)

¹⁴⁰ З Буковиною у серці. URL: [http://www.music.chnu.edu.ua/index.php?page=ua/010news/archive&data\[15688\]\[news_id\]=16517](http://www.music.chnu.edu.ua/index.php?page=ua/010news/archive&data[15688][news_id]=16517)

It is worth saying that the embodied artistic project of the CHOF "Mandychevskiy-Fest" has gained publicity and has a continuation. This year, 2023, during September 1-8, Chernivtsi will for the fifth time implement the ideas of the Mandychevskiy-Fest festival, and the music of Bukovyna and Ukrainian domestic composers and composers of the diaspora will always be heard. Expanding the format of concert events, the organizers plan to hold the 1st Bukovina musical scientific and practical conference on the topic: "Modern problems of coordination and communication of the musical culture of Bukovina through the prism of the analysis of the activities of the "Association for the Promotion of Musical Art in Bukovina". This will provide an opportunity for critical analysis and constructive dialogue in order to intensify educational and artistic cooperation between musical institutions and artistic and performing arts institutions and collectives of the region, which has long been famous for the implementation of the slogan "Joint efforts" in order to implement great and unique artistic projects. By the way, I would like to use a quote from the work of D. Friesenegger about the character of Chernivtsi and the family business of the Mandychevsky family: "day by day work on those values that unite, not divide, and again and again knock down pride and put the poor in their place".¹⁴¹

Analyzing the concert and performance life of Chernivtsi in the 19th century. J. Sozansky concludes that "we are opening one of the most beautiful pages of our region – the culture of the end of the 19th – beginning of the 20th century. Reading the publications of those years, he notes that there were very strong performers in Chernivtsi. Because such a cantata as "The Power of Harmony" required a very professional choir and orchestra. And musical life raged much more actively than now. Since Bukovina was part of the Austro-Hungarian Empire, there was a direct connection with Vienna, so talented musicians had the opportunity to study in Vienna. And, as we can see on the example of Mandychevsky, they did not cut off contacts with Bukovyna".¹⁴²

Of course, this was facilitated by the activities of the musical societies of the region, and especially the "Association for the Promotion of Musical Art in Bukovina" in Chernivtsi. Thanks to his activities, the

¹⁴¹ Фрізенеггер Д. Родинна справа: Євсей Мандичевський і його «Шкільна кантата» з книги: Євсей Мандичевський. Кантата з нагоди святкування 50-річного ювілею Вищої православної реальної школи в Чернівцях (1913). Чернівці, 2017. Вид. : Книги XXI. 96 с.

¹⁴² Фещук Н. Визнаний Брамсом, забутий Буковиною...// Zbruc. URL: <https://zbruc.eu/node/71280>

following were created: a music school, which "had the task of taking care of the permanent and talented replenishment of the Society",¹⁴³ chamber and symphony orchestras, men's and women's choirs. As the authors of the collective edition "History of Musical Culture and Education of Bukovyna" A. Kushnirenko, O. Zalutskyi, Ya. Vyshpynska note, this society "cooperated with world celebrities such as Anton Rubinshtein, J. Schmidt, S. Krushelnytska, M. Mentsynskyi, O. Rusnak and others, which organized their arrival in Bukovyna, provided, if necessary, musical support for concerts that activated inter-regional this and the international cooperation of gifted singers and musicians contributed to the growth of his authority and respect among the general population and authorities".¹⁴⁴

It is worth agreeing with the opinion of Ya. Vyshpynska that "the local knowledge component of the formation of musical-educational and methodical foundations in the professional training of a future musician-pedagogue is impossible without constructing and reproducing the general picture of the development of musical art in national and world contexts".¹⁴⁵

The inclusion of regional music and local history content in the development of music-educational special courses and disciplines of practical performing direction will contribute to the enrichment of the content line of professional disciplines. "It will stimulate the development of research skills in students, will create a basis for the study and research of musical culture based on historical, artistic, ethnographic and empirical studies in the field of musical and regional scientific research and will ensure the originality of the educational and professional program".¹⁴⁶

¹⁴³ Музичне краєзнавство Буковини : Хрестоматія. Навч. посібник до курсу «Музичне краєзнавство». Вип. 3. / Укл.: О. В. Залуцький. Переклад з німецької: Чебан Г.І. Чернівці : Рута, 2004. С. 34

¹⁴⁴ Кушніренко А.М., Залуцький О.В., Вишпінська Я.М. Історія музичної культури й освіти Буковини : навч. посібник. Чернівці : Чернівецький нац. ун-т, 2011. С. 47.

¹⁴⁵ Вишпінська Я.М. Краєзнавча складова формування музично-освітніх та методичних засад у професійній підготовці майбутнього музиканта-педагога. Наукові записки. Серія: Педагогічні науки. Випуск 3 / Ред. кол.: В.Ф. Черкасов, О.А. Біда, Н.І. Шетеля та ін. Ужгород : Видавництво "Код". 2023. С. 88.

¹⁴⁶ Вишпінська Я.М. Музично-краєзнавчий компонент як складова підготовки майбутніх фахівців музично-освітнього і мистецького спрямування. Наукові записки. Серія: Педагогічні науки. Випуск 199 / Ред. кол.: В.Ф. Черкасов, В.В. Радул, Н.С. Савченко та ін. Кропивницький: РВВ ЦДПУ ім. В. Винниченка, 2021. С. 87.

Relying on the direction of music and local studies in the formation of the musical and educational trajectory of the future specialist creates prerequisites for in-depth national and patriotic education of young people. The trends of regionalization of society, which became relevant in the modern period of military aggression of the Russian Federation, "makes it necessary to take into account regional and national characteristics when training specialists who must know well the musical culture and folklore of their native land, the peoples living in it, as well as the introduction of a regional component into the curricula of universities and schools".¹⁴⁷

Being brought up on musical and local history material, future musicians-pedagogues acquire competence-quality traits: they appreciate and popularize the musical culture of the region, acquire skills in search and research work, form moral and patriotic convictions, improve the development of musical abilities, learn to think creatively and outside the norm, correct their own performing musical and interpretive activities, reach a professional level in the areas of personal professional development.

O. Zalutsky points out that thanks to "the use of the material of musical regional studies in schools and universities, its pedagogical significance is actualized. It, in accordance with the principles of transparency and accessibility in education, supports the connection of time and generations, ensures continuity in the development of the musical culture of the region, attracts to artistic creativity, promotes the development of creative intellectual qualities of the individual, preserves the memory of the musical heritage of the region, and fosters love for the motherland. This is the special and unsurpassed value of musical local history".¹⁴⁸

Despite everything, O. Zalutsky notes, "theoretical and scientific-methodical foundations of music-local studies work at the university have not yet been developed, which negatively affects the training of highly qualified, creatively working music teachers. This is one of the reasons for the insufficiently high level of music and local history work at school".¹⁴⁹

¹⁴⁷Залуцький О. Музичне краєзнавство в підготовці майбутнього вчителя музики. Науковий вісник Чернівецького університету. Випуск 99. Педагогіка та психологія. Чернівці : Чернівецький нац. ун-т, 2000. С. 48.

¹⁴⁸ Залуцький О. Музичне краєзнавство в підготовці майбутнього вчителя музики. Науковий вісник Чернівецького університету. Випуск 99. Педагогіка та психологія. Чернівці : Чернівецький нац. ун-т, 2000. С. 49.

¹⁴⁹ Залуцький О. Музичне краєзнавство в підготовці майбутнього вчителя музики. Науковий вісник Чернівецького університету. Випуск 99. Педагогіка та психологія. Чернівці : Чернівецький нац. ун-т, 2000. С. 49.

In order to change and optimize the educational process in the direction of preservation and multiplication of music and local studies, the Department of Music of ChN University uses the following forms and methods of social-adaptive, professional, music-pedagogical and music-local studies work with students of higher education. This is the holding of: educational and local history co-working spaces, music and local history events, art colloquiums and musical and educational events with the participation of well-known figures and writers of our time; the initiation of the idea of conducting the artistic projects "Musical Bukovyna" and "Artistic Lyre of Bukovyna", within the framework of which quite a variety of research, creative and musical and performing activities of both scientific and pedagogical workers and student youth take place. In the implementation of the educational policy of the discipline "Musical local history" during the study of the course, we strive to expand and enrich the ideas of modern youth about the content, character and artistic life of Bukovyna and Chernivtsi in the second half of the 19th and early 20th centuries. No less significant is the musical culture of Bukovyna in the interwar period, at the end of the collapse of the former Soviet Union and the independence of Ukraine. The coverage of historical periods, the ability to navigate in problematic aspects adds professionally significant knowledge and skills to young people. Students also visit exhibitions, art-themed expositions and presentations on the basis of the regional local history and art museums of Chernivtsi, the scientific library of ChNU, where they get to know the creative work of artists of the artistic, poetic and musical arts of Bukovyna.

In addition, the holding of open lectures and seminars both for those seeking higher education and for teachers within the framework of advanced training courses at ChN University for teaching staff in Chernivtsi and the region.¹⁵⁰ More detailed information can be obtained on the website of the Department of Music of the Yuriy Fedkovich National University.¹⁵¹

– The following events of the second semester of 2022–2023 were significant. organized by the student scientific group "Musical Local

¹⁵⁰ Курси підвищення кваліфікації. URL:
[http://www.music.chnu.edu.ua/index.php?page=ua/010news/archive&data\[15688\]\[news_id\]=14627](http://www.music.chnu.edu.ua/index.php?page=ua/010news/archive&data[15688][news_id]=14627)

¹⁵¹ Відкрита online-лекція «Музично-культурна комунікація в етнокультурному вимірі. Феномен Буковини». URL:
[http://www.music.chnu.edu.ua/index.php?page=ua/010news/archive&data\[15688\]\[news_id\]=12869](http://www.music.chnu.edu.ua/index.php?page=ua/010news/archive&data[15688][news_id]=12869)

History", by teachers and students of higher education within the framework of the study of the discipline "Musical Local History":

– music and local history event "From legend to truth!" dedicated to the literary work of the Bukovyna writer and local historian Giorhiy Bota (March 22, 2023);

– the event "Musical and local studies of the Department of Music of ChNU" with the participation of the deputy of the Chernivtsi Regional Council, member of the National Union of Local Studies of Ukraine Oleksandr Shkuridin (June 13, 2023);

– a visit to the art drawing room in the Chernivtsi regional museum of regional history in Chernivtsi on the theme: "Pencil, brush and pen", dedicated to the 155th anniversary of the birth of Augusta Kokhanovskaya, the first woman artist in the region, whose life and work are closely connected with the multicultural environment of Chernivtsi at the turn of the 19th and 20th centuries (07.06.2023).

– visiting with the winners the opening of the exhibition of the Historical and Local History Museum of Bucovina (Sucava, Romania), dedicated to the 170th anniversary of the composer Cipriana Porumbescu's birthday in the Chernivtsi Regional Museum of Local History (July 17, 2023).¹⁵²

The beginning of July was also marked by important intercultural events – the holding of the International Ukrainian-Romanian-Moldovan Business Forum on July 6-7, 2023, where representatives of the authorities, business structures, education, and culture of the neighboring states discussed the practical aspects of trade and economic cooperation between the three countries, held panel discussions on the discussion of urgent problems of the development of border areas and investments in the infrastructure of the European transport network.¹⁵³

On July 7, within the framework of the activities of the Forum, a round table was held at the Yuriy Fedkovych National University on the topic: "Cross-border cooperation of higher education institutions of Ukraine, Romania and the Republic of Moldova", where real proposals for increasing

¹⁵² Олівцем, пензлем і пером... URL:

Чернівецький обласний краєзнавчий музей / ChernivtsiRegionalMuseum

¹⁵³ Чернівецька обласна військова адміністрація. Міжнародний Українсько-Румунсько-Молдовський форум. URL: <https://www.facebook.com/100064703977676/posts/pfbid02FauJhkwsXhAH2SxBYuGKaHa4QeD8BYZcGagq7UuJtgVWifdcBFgZxKsHPuq3bTnd/>

the effectiveness of inter-educational cooperation between institutions of higher and vocational education of our countries were voiced.¹⁵⁴

On July 7-9, 2023, Chernivtsi hosted the XXXIV International Festival "Bukovyn Meetings", the slogan of which was the unification of Bukovyn residents in a symphony of good neighborliness and brotherhood. The message is extremely important and significant for all participants and visitors of this unprecedented cross-border festival of song-choreography and folk-ethnographic art of the peoples of Bukovyna, who have carried their love for their native land over the years. At the official opening of the festival, which took place on July 8 in the city of Chernivtsi, festival president Zbigniew Kovalskyi was awarded the "Grateful Bukovyna" Award of the Chernivtsi Regional State Administration and the Chernivtsi Regional Council for many years of fruitful creative cooperation with Bukovyna and the development of friendly cultural ties with European countries. In total, 2 Polish, 3 Romanian and more than 20 collectives from the Chernivtsi region took part in the festival.¹⁵⁵

The folk music art of Bukovyna, as a unique phenomenon of multicultural diversity of folk musical-instrumental and song genres, is under the keen research interest of many scientists, folklorists and ethnographers. The first such work was the research of Professor A. Mikulich "Music in Bukovina before the foundation of the Society for the Promotion of Musical Art 1775–1862", included in the edition of A. Norst in 1903, dedicated to the study of the 40-year activity of the "Society for the Promotion of Musical Art in Bukovina". The author of the publication notes that "starting with small and modest steps, the society gradually became a powerful driver of culture, an art institute, on the neutral territory of which the inhabitants of the crown region united despite differences between them outside of art".¹⁵⁶

The basis of the sustainable development of both the society and society as a whole, which sought to achieve perfection in the spread of

¹⁵⁴ Глибина і щирість обговорення перспектив взаємодії. URL: <https://www.chnu.edu.ua/novyny/aktualni-novyny/hlybyna-i-shchyrist-obhovorennia-perspektyv-vzaiemodii/>

¹⁵⁵ Чернівецька обласна військова адміністрація. Фестиваль "Буковинські зустрічі" – симфонія добросусідства та братерства. URL: <https://www.facebook.com/search/top?q=%D0%B1%>

¹⁵⁶ Норст Антон. Товариство сприяння музичному мистецтву на Буковині 1862–1902 / Антон Норст ; пер. з нім. Марини Литвинюк, Олександри Ванкевич, Анни Даскалюк. Чернівці : Книги XXI, 2021. С. 9.

musical culture, was "a large part of the population that was aware of the beneficial influence of the society..., its active support is the duty of everyone who values the cultural development of their state".¹⁵⁷

It was the folk music of the Romanians and Ruthenians/Ukrainians of Bukovyna that received a deep enough study in this work, which allowed us, contemporaries, to get better acquainted with the first, and in our opinion, sufficiently complete characteristics of the musical genres of songs and dances of the autochthonous peoples of the region. Analyzing the differences between the nature of the folk music of Romanians and Ukrainians, the processes of mutual influence on the basis of the musical tradition of the peoples of Bukovyna become extremely important. The researcher of the development of musical education in Bukovina, Ya. Melnychuk, emphasizes that "possessing a rich musical culture, the autochthonous population of the region – Ukrainians and Romanians – developed and nurtured their national musical genres, which fully reflected their lifestyle, culture, ethnic character, musical temperament and character".¹⁵⁸

In the popular scientific research of the German researcher of the musical culture of Bukovyna in the period 1775–1862, Adalbert Mikulich, it is noted that "the folk music of Bukovyna is, of course, the starting point in the formation of the musical art of the region".¹⁵⁹

"Characterizing the national features of the musical art of Romanians and Ukrainians, A. Mikulich quite appropriately points out that the musical culture of both ethnic groups was most influenced by the territorial nature of their residence, the national temperament, which was expressed in the tonal structure of songs and dances, rhythms, musical genres and national instruments, which, having formed in the musical tradition of the peoples, had deep roots that reached the foundations of national and cultural structures openings, migration processes of two ethnic groups, their belonging to different language groups and, most importantly, to the opposite

¹⁵⁷ Норст Антон. Товариство сприяння музичному мистецтву на Буковині 1862–1902 / Антон Норст ; пер. з нім. Марини Литвинюк, Олександри Ванкевич, Анни Даскалюк. Чернівці : Книги XXI, 2021. С. 9–10.

¹⁵⁸ Мельничук Я.М. Становлення та розвиток музичної освіти на Буковині (кінець XVIII – початок XX століття). Дисертація на здобуття наук. ступеня канд. пед. наук. Спеціальність 13.00.01 – загальна педагогіка та історія педагогіки. Рукопис. Чернівці, 2009. С. 23.

¹⁵⁹ Музичне краєзнавство Буковини : Хрестоматія. Навч. посібник до курсу «Музичне краєзнавство». Вип. 3. / Укл.: О.В. Залуцький. Переклад з німецької: Чебан Г.І. Чернівці : Рута, 2004. С. 4.

musical traditions that prevailed in the countries of the East and in Ukraine – all this created the national peculiarities of the musical art of the Romanians and Ukrainians of Bukovina at that time.¹⁶⁰

Music, song and dance – reflecting the spiritual essence of the people, became communicative means of communication, open to new influences and borrowings. Thanks to folk singers and groups of lute players, musicians from the population of Poslen at the beginning of the 19th century, and the traditions of church singing, the multinational population of Bukovyna learned to respect the cultural and religious characteristics of the peoples of the region. The experience and laws of peaceful coexistence in a single community have become the hallmark of Bukovyna, which we find confirmation of in scientific and popular literature, periodicals, and the epistolary legacy of many famous figures of art and culture of Bukovyna in the 19th and 20th centuries.

The most important scientific study of the peculiarities of the development of musical art in Bukovina is the monograph of modern art critic, doctor, professor Yu. Kaplienko-Ilyuk "Musical Art of Bukovina. Stylistic paradigms of composer creativity of the XIX–XXI centuries. Chernivtsi, 2020". The monograph examines the process of formation and development of professional music in Bukovina, which took place in the period of the 19th – 21st centuries. A wide range of problems related to the theoretical understanding of the categories of style and polystylistics is presented and a general overview of the development of musical art in Bukovina is offered: the historical conditions of the development of art in Bukovina are highlighted; the sources of formation of professional art in Bukovina were revealed: types of musical and song creativity of Bukovyna people, peculiarities of dance and instrumental music; characterized the musical culture of Bukovyna from the 19th to the beginning of the 21st century; an assessment of the activities of representatives of musical art in Bukovina is provided; stylistic paradigms of the composer school of Bukovyna were revealed. Considerable attention in the monograph is devoted to the analysis of the style of Bukovyna composers of the 20th – early 21st centuries – Yosyp Elgiser, Yuriy Gina, Andrii Kushnirenko and Leonid Zatulovskyi.¹⁶¹

¹⁶⁰ Мельничук Я.М. Становлення та розвиток музичної освіти на Буковині (кінець XVIII – початок XX століття). Дисертація на здобуття наук. ступеня канд. пед. наук. Спеціальність 13.00.01 – загальна педагогіка та історія педагогіки. Рукопис. Чернівці, 2009. С. 24.

¹⁶¹ Вітання з виходом монографії!

The folk song heritage of the region is one of the most important parts for understanding the culture, traditions and ethnic character of the peoples of Bukovyna. Therefore, we agree with the opinions expressed by O. Zalutskyi about the need to introduce folklore-ethnographic practice for students of the Department of Music, which is "an important integrative link that combines educational, practical and independent activities of the student. Thus, forming part of pedagogical practice, the theoretical and practical training of the future teacher is tested. In addition, folklore and ethnographic practice of students is another great opportunity to participate in scientific research work, acquiring skills and communication skills with different categories of the population of different social status and age, individual personalities in order to maximally identify and reproduce the pearls of folk music art, rites, customs, etc. The only drawback of this process, according to O. Zalutskyi, is that it is short-lived. The teacher notes that it is necessary to change the approach to such an important and necessary activity for the future teacher. First of all, this requires a clear organization of students' independent work with tasks specifically defined for them. Each student of the specialty "Music pedagogy and education" should be oriented to active, creative, systematic and independent work on the study of musical culture, art and folklore of his native land.¹⁶²

Confirmation of the applicants' interest in popularizing the musical folklore of the peoples of Bukovyna is the participation of our student folklore groups of the Department of Music in concert performances on the platform of the International Multi-Ethnic Festival "Bukovyna Meetings" in 2021 and 2023. These are the folklore vocal ensemble "Bukovynochka" (leader Ya. Vyshpynska), the vocal trio "Zolota Krynytsia" (leader H. Postevka) and the folk music orchestra (leader V. Bondarenko).

At the current stage of the organization of the pedagogical practice of students at the Department of Music of the Chnyia National University, the penetration of the musical and local studies principle into the organization of introductory, educational and performance-pedagogical practice is taking place, which is based on the elaboration of the works of composers and performers of Bukovyna. According to the end-to-end program of pedagogical practice, the winners "are suggested to use regional music and

URL:[http://www.music.chnu.edu.ua/index.php?page=ua/010news/archive&data\[15688\]\[news_id\]=13964](http://www.music.chnu.edu.ua/index.php?page=ua/010news/archive&data[15688][news_id]=13964)

¹⁶² Залуцький О.В. Деякі аспекти підготовки сучасного вчителя до музично-красназавчої діяльності. Мат-ли Міжнародної науково-практичної конференції. 25–26 лютого 2003 р., Ужгород. С. 85.

local history material during musical educational and concert performance activities in basic art schools". More detailed information about the structure of the "Musical Local Studies" training course for students of the Department of Music of the ChN University is included in the article by Ya. Vyshpynska "Local studies component of the formation of musical-educational and methodical foundations in the professional training of a future musician-pedagogue". Proceedings. Series: Pedagogical sciences. Issue 3 / Ed. coll.: V .F. Cherkasov, O. A. Bida, N. I. Shetel and others. Uzhhorod: "Code" Publishing House. 2023. P. 86–93.

In general, outlining the influence of music and local studies on the formation of the musical and educational trajectory of the development of a future musician-pedagogue, we note that they significantly deepen both the general musicological and musicological orientations of a specialist, and strengthen the practical side of improving his musical performance and interpretation skills. Thanks to the comprehensive action and activation of scientific and research skills, the involvement of a significant range of factors – participation of student youth in art projects, musical and local history activities and events, visits to art, art and local history exhibitions based on the activities of local history and art museums and book collections, research of manuscripts and documents from the funds of the Chernivtsi Regional Archive, participation in concert performances, involvement of winners in writing scientific articles, course and master's theses dedicated to the creativity of Bukovyna composers and performers creates a unique model of professional and professional competencies necessary for the successful implementation of the musical-educational trajectory of training a future teacher-musician at a university.

In addition, winners gain experience in intercultural communication and opportunities for interpersonal development and cooperation based on the activities of artistic groups, the organization of concert performances and charity events within the framework of musical performance and project activities. Thus, a generalized picture of the construction of a comprehensive approach to the musical and educational activities of the future specialist is created, whose experience and knowledge are based on the platform of musical and local studies, music of the composers of the region and folkloristic explorations, where the desire of the applicants for independent research activities is fully supported. The principles of historicism, cultural creativity, systematicity, perspective and the significance of intercultural and interethnic features of the formation of the artistic space of the Bukovyna region become priorities in the process of musical and local history research. The opportunity to get acquainted with the culture and traditions of the

peoples of Bukovina, through visits to neighboring countries – Romania, Poland, Moldova, with the participation of awardees in programs of international exchanges and art festivals, helps to reproduce and appreciate their historical, cultural and artistic heritage, to realize the role of nation-building and patriotic education. This helps to balance both general and special directions in the implementation of music and regional studies, which serve as a basis for the formation of a specialist in music education and theory and methodology.

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**BLENDED LEARNING AND FOREIGN EXPERIENCE OF ITS USE
IN PEDAGOGICAL PRACTICE**

**ЗМІШАНЕ НАВЧАННЯ ТА ЙОГО ЗАКОРДОННИЙ ДОСВІД
ВИКОРИСТАННЯ В ПЕДАГОГІЧНІЙ ПРАКТИЦІ**

Purposeful integration of elements of electronic and traditional learning, the emergence of new forms of organization of the educational process is an important prerequisite and driving force of education reform. In the World Declaration on Higher Education for the 21st Century: Approaches and Practical Actions (UNESCO, 1998), the urgent need to diversify models of higher education through the use of information and communication educational technologies is actualized.

The modern educational paradigm determines the search and introduction of innovative approaches to the organization of the educational process, taking into account new forms of education. One of these forms is blended learning. The American Society for Education and Development recognized blended learning as one of the most popular educational trends, as a promising strategy for spreading knowledge in the digital age.¹⁶³

At the same time, there is no established understanding of this phenomenon in modern scientific literature, which makes it difficult to

¹⁶³ Rooney J.E., "Blending learning opportunities to enhance educational programming and meetings". Association Management, vol. 55(5), 2003. P. 26–32.

determine the characteristic features and levels of practical implementation of blended learning in the conditions of reforming the domestic education system. In order to clarify this issue, it is necessary to get acquainted with the foreign experience of using this form of education in pedagogical practice.

The purpose of the article is to determine the characteristic features and levels of practical implementation of blended learning in the practice of educational institutions abroad.

The Working Group on Music Education to study and implement the Seoul Program, which was established by the European Music Council (EMC), described this program in the Bonn Declaration in 2010 (Adri de Vugt, n.d., c. 19; Emergency safeguarding of the Syrian cultural heritage, n.d.). According to this program, the main emphasis of music education should be accessibility and quality (Declaration on music education). It is the accessibility and quality of education that is embedded in the idea of blended learning – it is a mixture of the best characteristics of two environments: educational and informational and communication. It has been proven that online classes have the potential to avoid the isolation of learning and spread the socio-cultural environment, which was previously lacking in the educational process. There can be no coherent learning without their integration.¹⁶⁴

The use of blended learning was caused by the inadequacy of traditional learning with today's requirements (N. Girya, Ya. Sikora); the growth of students' passivity (Y. Sikora); lack of live communication in distance learning (I. Kravchenko, I. Stolyarenko); the need of students for personal contact with teachers to compensate for the lack of instructions and explanations, for the development of communication skills and the ability to transfer experience to others, the need for social interactions (S. Higgins, A. Prasetyo, S. Putro, M. Soylu, I. Wirawan); lack of formation in students of mandatory elements of cognitive activity (high motivation, developed skills of independent work, self-organization and self-discipline (I. Stolyarenko)).¹⁶⁵

¹⁶⁴ Андреев О.О. Педагогічні аспекти відкритого дистанційного навчання: монографія / О.О. Андреев, К.Л. Бугайчук, Н.О. Каліненко, В.М. Кухаренко та ін.// За ред. О.О. Андреева, В.М. Кухаренка ХНАДУ, Харків: "Міськдрук", 2013. 212 с.

¹⁶⁵ Столяренко І.С. Особливості організації змішаного навчання у підготовці майбутніх учителів інформатики / І. С. Столяренко // Інформаційні технології в освіті. 2015. Вип. 25. С. 138–147. Режим доступу: http://nbuv.gov.ua/UJRN/itvo_2015_25_13

The question of the development of music education in different countries was considered by such scientists as: S. Bobrakov, V. Braynin, R. Neumann, Ya. Kushka, A. Mukasheva, N. Ovcharenko, M. Plyasova, O. Rostovsky, A. Surkina, Jing Liu, and others. The EVEDMUS project is dedicated to the coverage of the music teacher training program in Europe and Latin America, which introduces various conditions and reasons that underlie the system of obtaining musical and educational knowledge (A web site analysis of music teacher education in Europe, 2007). This research was conducted at the Malmö Academy of Music, Lund University (Sweden) under the supervision of Dr. Gunnar Heilil. The project works within the Alpha program, which is a cooperation program between higher education institutions of the European Union and Latin America (A web site analysis of music teacher education in Europe, 2007).

In today's conditions, this program has been expanded (taking into account the period of quarantine due to the spread of the coronavirus disease (COVID – 19) in various countries). Blended learning, which addressed these issues, was introduced in the USA, Saudi Arabia, South Africa, where there was an increase in the demand for education and training, which caused the need to attract more students without increasing resource costs (R. Alebaikan, K. Gray, A. Impes, H. Johannes, A. Othman, P. Padayachee, C. Pislaru, J. Tobin, S. Troudi). This was facilitated by the financial and economic situation in these countries.

The need of students to combine family, work and study is a social prerequisite for the introduction of a mixed form of education (C. Dziuban, J. Hartman, P. Moskal, C. Procter).

In New Zealand, Massey University (Massey University) has been offering various study options since 1964, including a mixed system. In 1998, the University of Central Florida (UCF) introduced the concept of "blended courses". Although the press release of the interactive learning centers of business education of Atlanta company EPIC indicated that the concept of "blended learning" appeared in 1999. Since 2001, this concept has been used as a "new phrase" to denote a new educational phenomenon in corporate and academic culture (J. Lamb); as a fusion for the future (J. Reay); fusion of instructional methods or means of grouping and delivery of educational material to the listener on different media (Singh & Reed); the process and result of combining the technologies of electronic and written tasks, instructions in the educational process (J. Reay); as a "distance learning method" that combines innovative (high-tech – television, Internet and low-tech – voice mail or conference call) technologies with traditional ones (J.

Smith); the concept of "blending" e-learning and classroom learning (Rossett & Sheldon).

Blended learning (its definition) was formulated by K. Bonk and C. Graham in 2005, in the publication "Handbook of Blended Learning", republished in 2006, as a combination of traditional learning (face-to-face instruction) with online learning (computer mediated instruction).¹⁶⁶

Having systematized the definition of the term "blended learning", researchers K. Grehman, S. Allens, D. Jure classified them into three groups. The first included studies in which blended learning was viewed as a fusion of instructional methods or means of grouping and delivering educational material to the student on different media (Bersin & Associates, 2003; Orey, 2002; Singh & Reed, 2001; Thomson, 2002). To the second – scientific works, where blended learning was understood as a set of forms of organization of the educational process (Driscoll, 2002; House, 2002; Rossett, 2002). The third group is works where blended learning was considered as a process and result of using technologies of combining electronic and written tasks-instructions in the educational process (Reay, 2001; Sands, 2002; Young, 2002, Ward & LaBranche, 2003; Rooney, 2003).¹⁶⁷

In these definitions, attention is mostly focused on the technological aspects of the organization of educational activities by means of the latest technologies, and not on the pedagogical potential of integrated educational interaction. With the development of network and digital technologies, the vector of research into the problem of blended learning has also changed.

Since 2004, scientific works have appeared in the scientific literature, in which the emphasis has shifted from technological to person-oriented and environmental aspects. It was the awareness of the variability of integrated, hybrid educational environments, their openness, accessibility, flexibility and adaptability, the multiplicity of strategies, levels and models that ensured the further development of the theory of blended learning, the identification of its components and levels of implementation in the educational process.

We consider blended learning as a synergistic concept (a system of ideas, theories, models, levels, methods and means of organizing educational

¹⁶⁶ Bonk C., Graham C. Handbook of blended learning: Global perspectives, local designs // San Francisco, CA: Pfeiffer Publishing, 2005. [Электронный ресурс]. Режим доступа: http://mypage.iu.edu/~cjbbonk/toc_section_intros2.pdf

¹⁶⁷ Young J.R. "Hybrid" teaching seeks to end the divide between traditional and online instruction». Chronicle of Higher Education, vol.48 (28), 2002. P. 33–34.

activity), characterized by a new vision of the process and effectiveness of learning. Currently, educational interaction involves a radical change in the roles of the subjects of the educational process: the teacher acquires the status of a curator of the content of education, a facilitator on the way to the student's acquisition of an individual educational experience in a specially organized educational environment that integrates the best aspects of interpersonal and virtual educational interaction.

The term "integrated learning", "hybrid learning", "combined learning", "multimethod learning", "open learning" also appeared to denote the process of mixed learning (until 2005). However, the presence of such diversity does not cause a substantive conflict.

Highlighting the experience of implementing blended learning, it is necessary to consider the characteristic features of its main components. The teacher is one of the most important components of this process. The specificity of blended learning requires the teacher (teacher-instructor, teacher-consultant, facilitator, coach, tutor, etc.) to develop specific competencies: the ability to use modern technologies and software, to have skills in working with Internet resources, to understand the logic of creating and using electronic tests, to conduct traditional classes, to clearly explain the content of classroom and e-learning activities, to demonstrate ways of using a computer, searching for information, about passing tests, using references (A. Othman, C. Pislaru, A. Impes), etc. In addition, he must have the skills to manage the educational activities of students in the classroom and remotely. M. Bowler and A. Raiker define the functions of a teacher in conditions of mixed learning:

- * organizational – providing access to materials and discussions, managing educational activities by establishing rules, time limits for completing tasks, etc.;

- * intellectual – the ability to explain theoretical points, activate students to meaningful perception of information by organizing discussions, debates, surveys, supporting project activities, implementing motivated evaluation of educational results.

- * technical-evaluative – the ability to organize effective training software, create and use electronic tests, demonstrate ways to use a computer, search for information, pass tests, use links, etc.

Let's take a closer look at each function. Thus, the organizational function consists in the fact that the need to match the scope and quality of the content of classes to the requests of a given group of students (course, specialization) requires the teacher to have a clear organizational and methodological toolkit for presenting material, a strict selection of aids.

Preparation of scientific discussions, round tables with establishment of rules for their conduct, etc. Adaptation of students to the specifics of one or another form of education allows them to prepare in advance for the corresponding activity, to quickly develop readiness for work in certain conditions.

Intellectual function means the maximum possible observance of such educational guidelines as: consideration of artistic works by the teacher against the background of aesthetic and philosophical generalizations, social phenomena, historical and biographical information; the vector of artistic classes is aimed at comprehensively covering the spiritual essence of artistic images, as well as encouraging students to acquire artistic knowledge, to expand their own artistic horizons, awareness in the field of art.

Technical evaluation function. After learners have completed assignments, the teacher can see the number of completed assignments that need to be graded, as well as the number of learners who have not yet submitted work (assignments are still due). There is an option to copy the grades for the current or all assignments to CSV format or to a file in Google Sheets. The teacher can switch to the mode of reviewing the works of students and their individual assessment. You can view each submitted work, comment if necessary directly in the text of the work, rate it and write a private comment on this work. You can also create an archive of comments available for copying across courses and assignments.

One of the most important components of blended learning is the learner, namely: a very wide audience both in terms of age, field of study, and social status. Satisfaction with the process of blended learning, as noted by K. Vignare, is more clearly manifested in students 25 years of age and older (Hartman, Moskal & Dziuban, 2005).¹⁶⁸

The beginning of a "new standard" in education in general, according to such scientists as: O. Pasichnyk, Yu. Yelfimova, H. Chushak, O. Shinarovska, A. Donets, can be the situation in which educational institutions of various levels (and in all parts of the world) got into. They distinguish four stages of this process: rapid forced transition to distance learning, prolonged transit, laying the foundations of the "new norm", implementation of the "new norm".

The first stage of the ZVO has already passed. It was a transition to distance learning: uncoordinated, chaotic, with the use of very different

¹⁶⁸ Dziuban, C., Hartman, J., Moskal, P., Sorg, S., & Truman, B. Three ALN modalities: An institutional perspective. In J. Bourne & J.C. Moore (Eds.), *Elements of Quality Online Education: Into the Mainstream 2004*. (pp. 127–148). Needham, MA: Sloan Center for Online Education.

means and technologies – Zoom, Viber, telephone communication, television, etc. Now we are at the second stage – a prolonged transit, which in different states has the following common features:

- creation of own learning management systems or distribution of existing ones, simplification of access to them by educational institutions (for example, Ukrainian educational institutions can get GSuite for Education or Office 365 Education for free);
- nationwide TV and radio programs (for example, in China, a separate TV channel was created specifically for educational needs);
- agreements with Internet or digital service providers to cancel or reduce payment for their services;
- online courses / distance learning for employees of higher education institutions;
- creation of online communities of practitioners for exchange of materials, resources and mutual support;
- creation of state digital platforms for simplified access to high-quality educational materials, resources, access to practices in the educational field (for example, in Ukraine, the All-Ukrainian online school and Learning passport have been created. An educational platform for children, youth, educators and parents);
- financial support for students to provide them with the necessary devices for distance learning;
- support for innovative ways of achieving educational results and their assessment, including changes to state exams, defense of diploma theses, etc. (in many countries, they switched to the e-portfolio format, which was hardly used before).

For example, in Sweden, at this stage, the government increased funding for education so that people could acquire a new profession and prepare for exiting the quarantine in advance. The third stage is gradually coming – laying the foundations of the "new norm". Here, many expectations are directed to the governments of the states. Thoughtful strategic decisions at this stage are very important, because at the next stage, the fourth stage, we are waiting for the implementation of the "new norm", which is being formed before our eyes.

Blended learning was actively implemented in institutions of higher education, so now the vast majority of research and other publications about it relate to higher education. Blended learning in the field of music pedagogy has an additional specificity. In many countries, professional music-pedagogical education was perceived as something that cannot be provided remotely. But in recent years, there are more and more examples and

evidence that mixed education in music-pedagogical higher education institutions has many advantages over "traditional" education.

So, for example, many universities use the "Self-mixing" model. This is such a model of blended learning, or the "a-la carte model", which involves the "picking up" of individual online courses in addition to the face-to-face educational program. Under this model, classes can be temporarily transferred to the distance learning format, and the remaining courses of the educational program will be mastered by students in person.

Self-mixing makes the educational process more flexible, listeners they can take courses of increased complexity or, on the contrary, make up for the previous material according to the agreed schedule. At the same time, this format requires increased self-discipline and motivation from the acquirer or acquirer of education.¹⁶⁹

According to this model, students take one or more courses online in addition to regular ones. Education seekers can study these courses both in educational institutions and outside them.

Example: Quakertown (QCSD) in Pennsylvania offers students the opportunity to take one or more online courses. They can complete an introductory online course before enrolling. The courses are asynchronous, so learners can work on them whenever they want during the day. QCSD has created "cyber lounges" where learners can take online courses directly at the educational institution.

Permanent members of the Online Learning Consortium: University of Pennsylvania; University of Florida; Dartmouth College; University of Massachusetts at Amherst; Central Washington University; University of Central Florida; Miami University in Ohio; University of Illinois; Oregon State University; University of Chicago; Michigan State University; University of Memphis.

Foreign universities are implementing the format of mixed education for a more rational use of financial contributions and material and technical resources, while the main goal of this form of education – improving the quality of education due to the flexibility and availability of courses – is preserved.

The tools used are diverse: at Stanford University, in 2011, 3 online courses were implemented free of charge for students. 160,000 students from 190 countries study at the university; at the Clayton Christen Institute

¹⁶⁹ Рашевська Н.В. Змішане навчання як психолого-педагогічна проблема / Н.В. Рашевська // Вісник Черкаського університету. Випуск 191. Частина IV. Серія «Педагогічні науки», 2010. С. 89–96.

(California, USA), blended learning models are constantly changing, taking into account student requests (rotational model; changing stations; changing laboratories; flipped learning; personalized model; flexible model; self-blended model; virtual-enriched model).

Station Rotation Model. Students work and change educational "stations". The presence of at least one task that is performed online. Students visit all "stations" during one session.

Lab Rotation Model. Having a stable schedule. One of the laboratories provides online training. Enlargement of laboratories for other types of classes.

The model of inverted learning (Flipped Model). Planning extracurricular activities. Acquaintance with the theoretical material takes place at an individual pace. Work in the classroom based on active learning methods. Changing the role of the teacher – performs the role of a trainer or consultant.

Personalized model (Individual Rotation Model). Drawing up an individual study plan for each student. The student passes only those "stations" provided for by his personalized training program. During training, the teacher provides support and can clarify or expand the boundaries of the student's knowledge.¹⁷⁰

Flexible model (Flex Model). The main activity is online. The student has his own device and works in different classrooms. Mobility of students and orientation to their own needs (the student himself decides which classes to attend and at what time). The availability of an individual flexible training schedule that changes depending on the need; two people teach – a teacher and an assistant (there may be more of them).

Self-Blend Model Prometheus. The model is based on the student's independent choice of an online course that he wants to study as an addition to traditional courses. Training takes place completely online in individual mode, at home or on the basis of a computer class.

Virtual-enriched model (Enriched Virtual Model). One or more courses – online, at home or at a university. Work under the guidance of a teacher (depending on the need). Learning is not completely individualized.

¹⁷⁰ Осадча К.П., Осадчий В.В. Аналіз досвіду змішаного навчання в іноземних закладах вищої освіти. Сучасні інформаційні технології та інноваційні методики навчання в підготовці фахівців: методологія, теорія, досвід, проблеми. № 60. 2021. С. 410–420.

At the University of British Columbia (Canada), which has experience in implementing e-learning in Europe, the USA, and Canada, there are 6 models of blended learning:

1. "Face-to-faceDriver" model. Electronic learning is used as an addition to the main program and provides access to electronic materials in the computer classroom and laboratory.

2. "Rotation" model. Study time is divided between individual e-learning and classroom learning with a teacher.

3. "Flex" model. Most of the learning takes place in an electronic learning environment, but students are provided with the necessary face-to-face support from a teacher.

4. "Online Lab" model. Training takes place in an online laboratory. Students are supported by technical staff and teachers online.

5. "Self-blend" model. Students independently choose additional courses to the main study. The model is traditional for American higher education institutions.

6. "OnlineDriver" model. Students study in an electronic environment online. Meetings with the teacher are periodic in nature. The procedures of face-to-face consultations, interviews and examinations are considered mandatory.¹⁷¹

The considered models are rarely used in their pure form, as a rule, it depends on the situation and conditions of learning, on the target group, the level of knowledge and goals. Therefore, each model involves the development of an application scenario for the distribution of roles, didactic goals and resources.

Researchers note the advantages of blended learning. This is the presence of an interactive component that complements face-to-face learning; opportunities for joint learning, as students and teachers can work together on projects at any time and from any place; opportunities for intercultural exchange, since such training allows students, teachers, researchers from different countries to interact within the framework of one project and learn about the cultural features of their countries; moreover, education becomes affordable, as there is no need to go outside the city to get a high-quality education; compliance of such training with the needs of a modern student who has been familiar with information technologies since childhood; flexibility, accessibility, independence of students.¹⁷²

¹⁷¹ Там само.

¹⁷² Мукан Н.В. Неперервна педагогічна освіта вчителів загальноосвітніх шкіл: професійне становлення та розвиток (на матеріалах Великої Британії, Канади,

The foreign methodology of blended learning is distinguished financially justified approaches (M. Chester) regarding the use of Smartboards technology (the possibility of providing access to digital and traditional content through the use of smartphones during classroom classes); Rocketship strategies (a significant number of individual tasks are performed in online classrooms), individual models (One-to-one models) (use of portable electronic devices (laptop or tablet) by each student in classroom and out-of-classroom work).

Wiki technology (T. Jungmann, D. May) is defined as a powerful tool of mixed learning in foreign universities, which provides the organization of a special kind of support for active, joint, reflective work and independent learning through the use of Web 2.0 applications. A significant feature is the emphasis on the significant potential of cloud technologies.

Microsoft offers solutions for the organization of distance and blended learning with the help of its cloud services and software products. Detailed information about the company's offers can be read in Ukrainian in the section of the Microsoft 365 Education website.¹⁷³

The basic package is free for educational institutions. Yes, teachers and students can use the popular programs Outlook, Word, Excel, Power Point, One Note and a number of services, including One Drive, MS Teams, Forms. The combination of such services creates a space for the organization of mixed learning. The software allows you to use mail and calendars (Outlook), work with texts (Word) and spreadsheets (Excel), create presentations (Power Point), take and organize notes (One Note). Cloud services provide an opportunity to collaborate in a virtual environment. One Drive provides storage and organization of files, Forms – creation of electronic forms for surveys, tests. Special attention should be paid to the MS Teams service, which has a wide range of functions for virtual classes with video communication, chat, class schedule, evaluation log, creation of tasks, individual and group calls, collaboration with documents stored on OneDrive, work in groups and much more. We do not list all the possibilities, as they are explained in detail on the company's website.

The problem of determining the advantages and disadvantages of blended learning is quite controversial. The idealized process of mixed learning allows you to preserve all the advantages of traditional classroom

США): [монографія] / Н.В. Мукан. Львів: вид-во Нац. ун-ту Львівська політехніка, 2010. 284 с.

¹⁷³ Бахмат Н.В. Використання хмарних сервісів у навчально-виховному процесі вищої школи. Молодь і ринок. № 5, 2014. С. 45–49.

classes, supplementing them with the advantages of the online learning mode (consistency, availability, flexibility, immediacy, interactivity, adaptability, unlimited space etc.). However, the real conditions of implementation of blended learning do not always allow to fully realize its advantages. In connection with this, problems arise that are not really problems of blended learning, as they are problems of the educational institution's incompatibility with today's requirements.

Therefore, when considering the advantages and disadvantages of such training, it is appropriate to focus special attention not on subjective factors, but on the criteria of training effectiveness, namely: student satisfaction with the process and the result of training, compliance of the processes and results of training with the needs of the educational institution, the availability of training and the effectiveness (payback) of costs.¹⁷⁴

In accordance with the above, we note that the analysis of publications on the implementation of mixed learning in higher education institutions reveals the undeniable fact that the involvement of significant financial resources (for the creation of wireless infrastructure, the purchase of software, the updating of equipment, the retraining of administrators and teaching staff) at the implementation stage is mainly necessary for educational institutions with a neglected state of material, technical and personnel support. Although, even under these conditions, the costs of using blended learning in the future are sharply reduced.¹⁷⁵

In connection with the spread of distance learning at the end of the 90s of the last century, the movement for open educational resources (educational resources in open online access), which is under the auspices of UNESCO, began. Currently, there are many different, ready-made high-quality resources (in English) in public access.

In the European space, the European Digital Competence Framework for educators operates, which describes 22 competencies grouped into six areas of digital competence of educators: professional engagement (use of digital technologies for communication, collaboration and

¹⁷⁴ Биков В.Ю. Теоретико-методологічні засади моделювання навчального середовища сучасних педагогічних систем. Інформаційні технології і засоби навчання, 2005. С. 5–15. URL: <https://lib.iitta.gov.ua/3583/1/1.pdf>

¹⁷⁵ Рекомендації щодо впровадження змішаного навчання у закладах фахової передвищої та вищої освіти. Міністерство освіти і науки України. 58 с. URL: <https://mon.gov.ua/storage/app/media/vishcha-osvita/2020/zmyshene%20navchanny/zmishanenavchannia-bookletsreads-2.pdf>

professional development); digital resources (search, creation and exchange of digital resources); teaching and learning (managing work and educational processes and organizing them with the help of digital technologies); assessment (use of digital technologies to engage students in learning); promoting students' digital competence (creating opportunities for future professionals to use digital technologies for communication, content creation, development and problem solving).

The analysis of the above allowed us to distinguish the conceptual principles of blended learning: first, it can be implemented only within the framework of institutional education (formal educational program); secondly, it is carried out under the supervision of the teacher in conditions where one part of the educational interaction takes place in the classroom in the process of direct communication (face-to-face), and the other is in a mediated virtual environment (it can be individual or group work in the classroom, or independent processing of materials remotely, for example, at home), which, in turn, creates for students the opportunity to determine the time, place, path and/or pace of learning to a certain extent; thirdly, in the process of such educational interaction, a new individual cognitive experience of the student should be formed, in which the components of traditional and interactive online learning complement each other.

The interpretation of the concept of "blended learning" in the scientific literature allows us to draw conclusions about the dynamic changes in its content that have taken place over the last decades. The development of this concept began with the technological aspects of the combination of face-to-face, distance and electronic learning, combining their components and means. Today, the essence of blended learning has deepened significantly and is mostly understood as an innovative pedagogical synergistic concept that combines a powerful arsenal of strategies and levels of educational cooperation organization in a student-centered educational environment based on the integration of direct and computer-mediated pedagogical interaction.

Prospects for further research can be seen in the study of the positive experience of the organization of mixed learning using adaptive technologies and individualization of learning, the introduction of a model of the educational process that can flexibly respond to the challenges of time.

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**MUSICAL REPETITION AS A CULTURAL
AND ARTISTIC UNIVERSAL**
**МУЗИЧНЕ ПОВТОРЕННЯ ЯК КУЛЬТУРНО-МИСТЕЦЬКА
УНІВЕРСАЛІЯ**

In the complex of scientific problems of modern intertextual transformations, the problem of rethinking the elementary components of cultural metamodernism is outlined, in particular, using the example of musical repetition as the basis of form creation. Codes are certain stereotypes of consciousness; a system of ideas that includes such a large complex of intellectual, emotional, sensory information that all of it can be activated simultaneously only by a subconscious act. At this stage, codes, their components, mechanisms of formation and "decryption" make up a huge layer of the most diverse sciences: from linguistics and psychology to marketing strategies. And in this sense, repetition in music is a reference point for the formation of stereotypes of both professional and mass segments of musical creativity.

Musical repetition is subject to scientific understanding in the system of cultural codes and symbols, in particular through the system of binary oppositions "repetition-contrast", "information-entropy", "elementary-developed", etc. The stages of cognition are the structuring of the functions of musical repetition in the direction of building cultural codes and the display of different-level gradations of the semantic content of repetition as a musical and cultural universal.

The structure of codes has three levels: biological, psychological and cultural. The symbolism of musical repetition is so powerful that it permeates this entire vertical. At the biological level, this is the contraction of the heart and breathing, which take place, figuratively speaking, in a two-fold size in the regime of alternating strong and weak fates. In the psychology of culture, musical repetition has a huge semantic spectrum. The roots of the psychological impact of repetition lie in the magical-religious and motor function of music, which is based on the ancient syncretic layers of folklore.

In the 20th century, this principle of psychological influence found its embodiment in musical minimalism, which synthesized the achievements of academic music and psychedelic, religious-meditative attribution. Rather quickly, minimalism leaves the academic musical sphere and moves to film music. However, the elements that were characteristic of him gradually flow into the metamodernist cultural continuum through mass genres.

The broadest field for studying musical repetition as a cultural code is, of course, its cultural level. Here repetition has a tectonic and, at the same time, atomic function. Atomicity refers to its «ubiquitous» nature. Repetition permeates music in the same way that hydrogen atoms can be found anywhere in the universe: it functions both as a principle of musical development, and as a semantic technique (including ostinato), and as a constructive (formative) element.

"What is the first thing that catches the eye here? – Repetition! It seems childishly simple. What is the easiest way to achieve visibility? – Through repetition. All form formation is based on this, all musical forms are built on this principle" – writes A. Webern in his «Lectures on Music». Just as repetition is the point of reference for musical structures, folk music creativity is the point of reference for the development of professional music.

Let us outline the main functions of repetition in professional music, formulated by us in the candidate's thesis¹⁷⁶.

1. Metro-rhythmic repetition. The primary, organizing role of rhythm is an axiom. Established principles in which this function is expressed are meter, beat, musical (and poetic) size; in addition, there are typified rhythmic figures of the melodic or accompaniment of dances and songs, which have acquired the status of their genre features (for example, the melodic-rhythmic pattern of the mazurka, the characteristic accompaniment of the polonaise). With certain caveats (due to the important role of intonation formulas and other musical means – for example, tempo, performance techniques), but we include signs of other forms of organized movement in the same category: characteristic rhythmic features of marching, smooth ritual march, lullaby.

2. Rhythmic-intonational repetition, when the repeated intonation formula, combined with the rhythmic one, form a unity and have the same value for the musical process. Developing in professional compositional

¹⁷⁶ Онищенко К.М. Оstinato у музиці ХХ століття: поняття, специфіка, функції. 17.00.03. Національна музична академія ім. П.І. Чайковського. Київ, 2019. 199 с.

creativity, this type of repetition became the basis for the development of the variation form.

3. Vertical projection of repetition. Its essence is in polyphonic techniques, which contain repetition according to the type of imitation, canon, in the 17th century – fugues.

4. Intonational repetition "at a distance". The dominance of this function is characteristic of professional music at those stages when musical intonations are introduced into the work as having a certain semantic load, or they acquire it in the process of creating a musical work. In this case, repetition acquires an independent meaning and forms the figurative meaning of music in combination with the opposite principle of contrast.

5. Ostinative repetition, the feature of which, depending on the given specific context, can acquire all the above-mentioned types of repetition.

Repetition is a sequential presentation of one or more elements of musical language two or more times (including after new musical material), which primarily has a constructive (formative) function.

Textbook opposition of the concepts of "repetition – contrast" for musicology assumes that it is impossible to apply neither repetition nor contrast in its pure form. This will lead to an absurdity: the principle of absolute repetition gives an infinite number of repetitions, and the principle of absolute contrast gives an infinitely changing sound fabric that is not perceived by consciousness. Nevertheless, in the music of the 20th-21st centuries, there are phenomena whose internal dominant is close to pure manifestations of repetition and contrast.

It is also possible to consider musical repetition as a cultural code through the opposition "entropy – information" and its extrapolation to the laws of musical ontology. Charting the main directions of such a study, we get a paradoxical, but at the same time indicative result. Entropy (contrast) – chaos, information (repetition) – orderliness. If the application of each of them in its pure form is absurd from the point of view of musical form, then from the point of view of cultural coding, repetition in its pure form can be the overcoming of absurdity. This perspective arises because the category of cultural code necessarily includes the human factor: with each new repetition of musical material, which does not change, the person who creates, performs, or perceives this musical material changes. Therefore, musical repetition takes on the crucial importance of a breakthrough through absurdity: human states can change against the background of unchanging musical material, until they enter the desired resonance with the world. The number of necessary repetitions and their dispersion, or vice versa, their concentration in time depends on the internal human or social need.

In the 20th and 21st centuries, repetition, shedding its semantic and cultural layering, returned in its original, magical-religious and rhythmic-organizing element to both academic and mass musical culture. The magical-religious and organizational-motor nature of repetition is the primordial basis for the development of musical art. The subconscious desire for their reproduction determines the emergence of minimal music with its repetitive, stating repetition as the main and only musical means as an element of arrangement. In addition, the 20th century introduces the interpretation of musical repetition as an image of the operation of mechanisms, if we continue to the 21st century – then repetition can also be considered as an analogy of replication via the Internet, with the help of sound recording technologies, etc.

"The search for spiritual landmarks leads humanity to unifying principles. In the 20th century, we observe a situation when "the sphere of the cultural-unconscious turns out to be critically cluttered and the experiencing consciousness is unable to "reach out" to the original meanings and archetypes. Then the global reset of the semantic links of the cultural-unconscious and a retreat to archaic beginnings becomes the remedy for the coming crisis. Subsequently, the "bare" protectonal matrices (primordial ideas) reattach the material to itself, but not the one that was there before, but a qualitatively different one, containing the entire experience of the previous cultural cycle in a condensed form"¹⁷⁷. For musical culture, such primary meanings are its magical-religious and organizational-motor functions. Therefore, the predominance of repetition in musical culture can be called an attribute of a kind of "zero point", where culture and civilization have been for at least several decades. Evidence of the existence of the "zero level", the initial stage of something, is the appearance in the information space of such concepts as, for example, "virtual reality", "artificial intelligence". By endowing man-made phenomena with fictional, imaginary self-sufficiency, humanity shows a pseudo-development, an imitation of intellectual progress, since artificial and virtual things, however highly developed, have a reproductive, not a creative, function. In this way, repetition itself creates a cultural code, as it embodies the background (zero) process of waiting for an impulse, which will start building up new semantic matrices.

The musical term «ostinato» began to appear in theory only from the 18th century: in the musical environment, the essence of the corresponding technical technique was understood in comparison with others, and its use became arbitrary, not applied. Ostinato as a component of the musical

¹⁷⁷ Там само.

vocabulary requires certain conditions for its use – the symbolism of the context, the pronounced associativeness of thinking. The artistic nature of ostinato is fundamentally different from other types of repetition, which have an applied or constructive genesis. Ostinato – in the Baroque era "stubborn, sustained" bass – even by the logic of its name should contain an opposition, therefore the ostinato form is an expression of the opposition of two beginnings with a leading over constructive image-semantic function.

In the 20th and 21st centuries, in connection with the diversification of the musical language, ostinato acquires a new meaning. The very form of variations on sustained voice (most often bass), although it remains relevant, is far from being the exclusive direction in which ostinate repetition plays a leading role. The ostinato's ability to embody complex psychological images makes it extremely popular and takes it to a new level of use.

The interpretation of a certain system of repetitions as ostinate comes from the analysis of a two-way, reciprocal process. On the one hand, a repeated secondary element in the subordination of the components of a musical work (a detail of texture, accompaniment, etc.) turns into an ostinato if it has the meaning of a symbol in this particular work. A similar meaning can be formed at any level of musical semantics: from the level of genre features to the figurative and associative system of this particular work. On the other hand, repetition, if it does not have an applied, constructive meaning, but acts as a means to draw additional attention to this specific intonation, rhythm, timbre, other musical elements, acquires the character of ostinato in the literal translation of this word. This process takes place in two ways: 1) due to the increase of informativeness, and therefore the symbolization of constructive repetition; 2) non-constructive repetition of individual elements.

The two ways of forming ostinato as an element of musical language are not mutually exclusive. This is especially true of the first – the process of symbolization: if you remove an inapplicable repetition from it, then in fact it means removing repetition altogether, which is a priori impossible. Another thing is repetition as a way of semanticizing musical material: this action is already an element of the symbol formation process. This process can be characterized through the structuralist concept of connotation, when repetition as a constructive element of the construction of a musical work, informatively enriched in the two ways described above, turns into an ostinato.

Ostinato is an artistic technique with extraordinary semantic and constructive potential. Taking into account the specifics of ostinato as a musical objectification of certain ideas and symbols, the specifics of the

concept and specifics of ostinato, as a result of in-depth analysis, the theory of ostinato emerges, a powerful manifestation of musical thinking of the 20th century, which does not lose its relevance and grows deeply into modern times.

Definitions of repetition and ostinato must be viewed through a broad historical and theoretical context. Based on the theoretical concepts of musicology and the analysis of musical works, ostinato before the 20th century and ostinato in the music of the 20th-21st centuries are presented as historically determined phenomena that represent, in accordance with the context of the musical development of their era, a special system of repetitions. The theory of ostinato as a special type of repetition is the result of research into the process of transformation of repetition into ostinato. Semantic and constructive features are like a technical technique, which, in a certain artistic context, turns into the main constructive and aesthetic factor and is saturated with semantic ambiguity, polyphony of meanings.

In the process of building a theoretical concept, the reincarnation of a certain system of ostinato repetitions is a two-way and reciprocal process. A repeated element of a piece of music (a detail of a texture, accompaniment, etc.) turns into an ostinato if it acquires the meaning of a symbol in this particular piece. This process is most fully revealed through the analysis of examples from musical creativity, where such a transformation takes place. The strengthening of the iconic, symbolic role of the repetitive component in the academic and pop music of the 20th century is due to the enhancement of informativeness by adding certain semantic contexts. Such semantic enrichment arises due to the figurative-semantic contradiction introduced by the repeated element. On the other hand, the very fact of increased repetition already contributes to the semanticization of the repeated musical material. In this variant of ostinato formation, the principle of repetition prevails over the principle of contrast, absorbs and suppresses it. Two methods of ostinato formation are found both at the level of the entire work built on ostinato and at the level of ostinate sections of non-ostinato forms.

The actualization of ostinatism in the music of recent decades is due to several main determinants. This is a significant strengthening of linearity, polyphonicity as a factor of musical thinking, which opens wide opportunities not only for the polyphony of voices as a constructive feature, but also for the polyphony of meanings and contradictions as a philosophical context of musical aesthetics. On the other hand, ostinato in modern image-associative ideas is inextricably linked with syncretic song-dance repetition, the magical-religious and organizational-motor nature of which was a source of inspiration for composers of many styles and directions of music of this era.

An important factor in strengthening the role of ostinato is also the desire for an abstract, generalized reflection of the ideas of movement and static, which are embodied through various types of ostinato constructions, where the principle of contrast is of secondary importance.

A bright musical trend that is directly associated with ostinato is minimalism and its main technique is repetitiveness. Repetitive repetition is a concentrated embodiment of ostinatnost, one of the last innovations born of the development of musical ideas of postmodernism. Minimalistic repetitiveness is a return to archaic origins, immersion in the process of sounding and listening, self-important and vectorless. This is a conscious revival of the magical and religious function of folkloric primordial repetition as a way of alienation from the realities of the turbulent modern life. The only musical device, which is endless ostinate repetition, declaring the primordial simplicity, seems to close a certain time cycle on itself, returning to archaic primitives.

Categorizing the four main functions of ostinato – simultaneous contrast – the idea of movement – the idea of statics – repetitiveness – we see that the carrier of these functions is a special system of repetitions, widely integrated into the music of the 20th-21st centuries. In practice, the implementation of these functions can be defined as constructive-semantic models, since they combine symbolic, figurative load and specific formal features. Thus, simultaneous contrast is associated with polyphony, a linear type of construction of a musical fabric, where when using an ostinately repeated voice, there is a figurative-semantic contradiction with other musical components, polyostinacity is often present. The function of rhythm energy is the brightest and, obviously, it is the most widespread among the embodiments of ostinatnost. The rapid, dynamic performance of monotonous, bright and short rhythmic or rhythmic-intonational structures with a small range permeates both academic and mass musical culture. A sign of the function of statics is a varied slow ostinato, which is characteristic for the embodiment of images of frozen, shackled time, sometimes tragic numbness. Repetitiveness as a manifestation of ostentatiousness has not only aesthetic and constructive, but also philosophical significance, and, as a manifestation of minimalism, is one of the cultural symbols of the second half of the 20th and the beginning of the 21st century.

In the works of academic music of the 20th and 21st centuries, all four ostinato functions are vividly shown, often in simultaneous combination. When ostinato is combined with non-polyphonic, non-ostinato forms, in particular sonata and concerto, ostinato techniques are most often associated with the most dynamic parts of the work, namely the first or final parts; in

one part – with a climax. In these examples, the function of ostinato is the accumulation of rhythmic energy, there is also a simultaneous contrast, which, however, does not disrupt the motility of ostinato rhythmic energy. In the work, the name of which refers to the traditionally ostinato genre, there is rather an "image of ostinato" against the background of the variation form, which is expressed by a uniform rhythmic pulsation, which also represents the function of ostinato as a carrier of rhythmic energy.

In works where ostinato is the fundamental principle of the structure of the form – with the exception of repetitiveness – there is almost always a simultaneous contrast; rhythm energy combined with polyostinativity and simultaneous contrast; different types of static in variations on the ostinato texture and when embodying the aesthetics of slowed time; the repetitive technique of subtracting and adding durations is also present.

Ostinato, unlike repetition, is a non-stereotypical phenomenon, therefore, in the music of the last century, any repetition that is not a conductor of genre or constructive attribution is close to ostinato in terms of its lexical-semantic meaning. As the analysis of ostinato in musical works shows, different functions of ostinato can, in practice, both exist separately and interact.

In the 20th century, ostinato penetrates even into those musical directions, which at first glance cannot be connected with it. Such direction is, in particular, spectral music. Among the works that have ostinate constructions, we will analyze "Vortex Temporum" ("Whirlwind of Time") for piano and five instruments (violin, viola, cello, flute and clarinet) by Gérard Grisé (1946–1998). This is one of the last works of the composer, it was created in 1994–1996. J. Griset is a recognized leader and ideologist, and accordingly, the most consistent representative of spectralism. After his death, none of his students continued the traditions of spectral music in its pure form, the achievements of this direction began to be used in works of other musical styles and directions.

Spectral music, which is called one of the varieties of sonoristics, arose in the second half of the 20th century as a contradiction to the serial system based on the ratio culture. In addition to J. Griset, its representatives are T. Murai, R. Tessier, M. Levinas, Y. Dufour, and performers periodically joined the group of composers-spectralists. Many representatives of spectral music came from the composition class of O. Messian, who highly valued the creative pursuits of young musicians. French musicologist P. -A. Castanet defines the main trends of the aesthetics of spectralism as follows: 1) creation of original, unique sounds that destabilize traditional thinking; systematization of paradoxical combinations and connections; work with

sound scales of magnitudes (micro-macro connections at the level of form); the use of electroacoustics as a scientific basis for working with sound.¹⁷⁸ A significant place in the work on serial works was occupied by preparatory activities for the actual creation of music, namely the study and analysis of sound spectrograms, the scientific formulation of the discovered regularities.

Despite the widespread use of electronics in the pre-compositional process, spectralist composers practically did not use electronic instruments. The most characteristic innovation of spectralist composers is instrumental synthesis, a kind of projection of electronic music techniques onto the traditional instruments of a symphony orchestra. The result of the spectral analysis, namely the main characteristics of the spectrogram of the selected sound, become the basis for unconventional orchestration, in which each instrument reproduces one of the harmonics of the modeled spectrum. Thus, in "Vortex Temporum" the work is preceded by a very detailed "instruction" for performers, laid out on five pages. It describes the smallest nuances of performance, starting with the features of volume performance and ending with the features of instrument tuning. For example, there are four sounds that must be tuned a quarter tone lower than the main scale. This should be done the day before the concert, and checked again shortly before the concert.

There is also a large number of explanations of various marks – quarter tones, glissandos, accents, etc. Thus, perceiving each sound as a living organism that is in constant motion and development, composers-spectralists create a form-stream, which represents the fluidity of caesuraless development.

Nevertheless, with such an innovative approach to the composition of the form, the listener's perception is quite easily oriented in it. Perception of music is active, development is mostly predictable. "It seems important to me – said J. Griset – to establish a certain predictability for the listener, which has not existed since the days of tonal music. All linear deviations, «catastrophes», all kinds of formations that arise do not make sense if they are not placed on a relatively predictable basis".¹⁷⁹

¹⁷⁸ Castanet P.A. Musiquesspectrales nature organiqueetmateriauxsonores au 20e siècle // *Dissonanz*, №20, Mai, 1989. P. 4–9.

¹⁷⁹ Gérard Grisey : *«suspect ralisme for maliséau spectralis mehistoricisé»*, Paris, Richard Masse, *La Revue musicale*. 1991. n° 421–424.

Current issues of general music pedagogy

Monograph edited by Prof. Volodymyr Cherkasov

Pour l'accord du piano, procéder comme suit: accorder le piano normalement la veille du concert sauf quatre notes accordées un quart de ton plus bas.

pour La = 440 Hz, La \flat = 427,5 Hz

pour La = 442 Hz, La \flat = 429,4 Hz



Dans la partition ces hauteurs sont notées:



Accorder et vérifier à nouveau peu avant le concert.

To tune the piano proceed as follows: the day before the concert tune the piano normally except for the four notes tuned a quarter-tone lower.

for A = 440 Hz, A \flat = 427,5 Hz

for A = 442 Hz, A \flat = 429,4 Hz



In the score these pitches are notated:



Shortly before the concert, tune and check again.

Many of Grisé's works are preceded by an extensive author's program with detailed explanations of the aesthetic and constructive features of the work. "Abolishing material in favor of pure duration is my long-standing dream", writes Grisé in the program for "Vortex Temporum". "Vortex Temporum" is just a story of arpeggios in space and time, beyond our auditory window..." (here and below all quotes about "Vortex Temporum" from). Next, the composer explains the principles and features of the structure of the sound palette and form. "Vortex Temporum" is a work of three parts, which the author calls movements. The first movement reveals the time that is called triumphant, the time of articulation, rhythm and human breathing. The opening section – roughly the first third of the eleven-minute composition – is built on a varied rhythmic ostinato of sixteenths. Their energetic movement gradually turns into a discrete ostinato, then the ostinato completely dissolves into other types of spectral variation. Thus, in the opening section of the first part, there is an ostinato that performs two functions at once: a rhythmic ostinato, the function of which is to express movement (in the piano, flute, and clarinet), and a simultaneous contrast, which consists in a kind of opposition between «chirping» sixteenths and pedals and energetic bursts in strings.

The third part (movement) was constructed using a similar method, but with different time proportions. It begins in the same way as the first, but the rhythmic ostinato fades and dissolves very quickly, the processes of its disintegration begin already after the first five measures. According to Grisé, the metrication, which was abused in the first part, often sinks here in the dizziness of pure duration.

The second part of "Vortex Temporum" is of greatest interest from the point of view of the implementation of the ostinato theory. Let's quote the

author again: «The second part... uses identical material [to the first part – K. O.] in extended time... I tried to create a sense of spherical and dizzying movement in slowness. The ascending movements of the spectra, the relationship of the bases in the downward chromatic ascents, the continuity of the piano create a kind of double rotation, a spiral and continuous movement that winds itself up». And indeed, the second part of the piece from beginning to end is built on a continuous rhythmic ostinato in the piano part, which expresses the idea of statics, as J. Griset says.

Example 1

J. Griset "Vortex Temporum" Part 1

I

The second part has 99 measures, the main time is 4/4, but every 11th measure is in 3/4 time. Such a kind of division of a continuous, caesura-free musical fabric – with the help of one bar in a different measure – gives rise to a parallel with the form of variations, and since the rhythmic ostinato is present only in the piano part – the basso ostinato. The formative component of the second part is also the bass voice of the piano part. It changes in each variation, forming a quasi-serial sequence: H-Es-a-as1-b-c1-fis-a-C. Thus, the bass voice of the second part has its own wave-like development.

The culmination of the second part of "Vortex Temporum" is simultaneously the culmination of the entire work. Its location in the temporal dimension of the work is approximately in its middle, as well as the middle of the second part itself. The duration of the three parts together is 40:45

(without the final interlude, which, according to the author, is not related to the musical material of the work, but is intended only to create a certain mood in the listener – 38:44), the culminating zone is located after the 17th minutes and lasts about a minute. At the climax, the chords in the piano part are performed tenuto, with a bright lead into the upper voice of the fis2 sound, which is the top of the notes with a quarter tone down.

Example 2.

J. Griset "Vortex Temporum" Part 2 (climax)

So, in the work of J. Griset "Vortex Temporum" with the help of ostinate dramaturgy, the author's idea of moving along different types of temporal organization is embodied. And the second part of the piece, where, according to the composer, "spiral and continuous movement that winds itself up" is a kind of static culmination of the cycle. By means of different types of ostinato, by means of a combination of its various functions – movement, statics, simultaneous contrast – time constants are realized in people (time of speech and breathing), whales (spectral time of sleep rhythms) and birds or insects (time is reduced to the extreme limit, outlines disappear).

All branches of science constantly return to the problem of the elementary due to its simultaneous simplicity and complexity. This is also relevant in humanitarian science. "It would seem that there is nothing simpler than the act of reproducing history – one should only "take the simplest" and find contradictions in it, and the truth in the palm of your hand! "And yet the

human mind has vainly tried to grasp it for more than 2,000 years, while the analysis of much more meaningful forms has succeeded, at least approximately. Why so? Because a developed body is easier to study than a cell of the body» (Marx)".¹⁸⁰

Accentuation of a related problem: "The progress of science has now reached a turning point... Time, space, matter, substance, structure, model, function – everything needs reinterpretation. What is the point of talking about a mechanical explanation when you don't know what is meant by mechanics? ... If science does not want to degrade, turning into an accumulation of adhoc hypotheses, it should become more philosophical and engage in a rigorous criticism of its own foundations".¹⁸¹

In this direction, the reinterpretation of such an atomic phenomenon as musical repetition, in the role of a cultural code as well, can take the place of a starting point, a generalizing code of codes (procode), become a means of "bringing any cultural and biological fact to the same generation mechanism"¹⁸² and, thus, take the place of a cultural and artistic universal.

¹⁸⁰ Grisey G. Vortex Temporum I, II, III (1994–1996) [Электронный ресурс] /Programme du Festival Musica 96. Режим доступа до ресурсу: <http://brahms.ircam.fr/works/work/8977>.

¹⁸¹ Уайтхед А. Избранные работы по философии : пер. с англ.. М., 1990. 717 с.

¹⁸² Там само.

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**METHODOLOGICAL CULTURE OF STUDENT VOCALISTS:
STRUCTURE, SYSTEM OF CRITERIA, INDICATORS AND
LEVELS OF FORMATION**

**МЕТОДИЧНА КУЛЬТУРА СТУДЕНТІВ-ВОКАЛІСТІВ:
СТРУКТУРА, СИСТЕМА КРИТЕРІЇВ, ПОКАЗНИКІВ ТА РІВНІВ
СФОРМОВАННОСТІ**

Methodical culture acts as an important essential characteristic of the professional activity of future music specialists, the formation of which creates opportunities for successful self-realization, contributes to the acquisition of methods of interaction with the environment, experience in solving and solving pedagogical situations. An important component of the professional training of students of higher education majoring in "Musical Art" is professional training, the quality content of which is realized in the formed vocal-performance and methodical culture of the future specialist in musical art, which determines the direction of professional activity, thanks to which not only the formation, but also the further self-development of a professional takes place.

The problem of preparing students for professional activity is presented in the studies of M. Davydov¹⁸³, O. Dubaseniuk¹⁸⁴, L. Kaidalova¹⁸⁵ and others. The general phenomenology of teacher culture is reflected in the works of H. Filipchuk¹⁸⁶, V. Lola¹⁸⁷, T. Nikolaychuk¹⁸⁸ and others. Didactic A. Plaksin¹⁸⁹ and aesthetic culture of L. Garbuzenko¹⁹⁰, intellectual culture of M. Bondar¹⁹¹, K. Tambovska¹⁹² were studied. However, the formation of the methodical culture of the future specialist in musical art in the process of vocal training requires detailed justification and analysis, because these aspects remain insufficiently studied.

Analysis of scientific and methodological literature and practical experience shows the existence of contradictions between:

¹⁸³ Давидов М. Теоретичні основи формування виконавської майстерності баяніста (акордеоніста) / М. Давидов. К. : Музична Україна, 2004. 240 с.

¹⁸⁴ Дубасенюк О.А. Професійна педагогічна освіта: інноваційні технології та методики: моногр. / за ред. О.А. Дубасенюк. Житомир : Видво ЖДУ ім. І. Франка, 2009. 564 с.

¹⁸⁵ Кайдалова Л.Г. Професійна діяльність як основа підготовки майбутніх фахівців у вищих навчальних закладах. Проблеми інженерно-педагогічної освіти. 2011. С. 30–31.

¹⁸⁶ Філіпчук Г.Г. Філософія екологічної освіти сталого розвитку : [монографія] / Г.Г. Філіпчук. Чернівці : Зелена Буковина, 2012. 460 с.

¹⁸⁷ Лола В.Г. Технологічна культура вчителя: сутність і модель формування / В.Г. Лола. Донецьк : ЛАНДОН-XXI, 2013. 166 с.

¹⁸⁸ Ніколайчук Т.А. Методична культура – передумова виникнення нових ідей у педагогічній науці та практиці. Розвиток методичної культури педагога як напрям випереджувальної освіти: тематичний збірник праць / упоряд. А.А. Волосюк; за заг. ред. М.О. Люшина. Рівне: РОППО, 2014. 23 с.

¹⁸⁹ Плаксін А.А. Дидактична культура як науковий феномен, його структура та сутнісні характеристики / А.А. Плаксін // Освітологія, Oświatologia. № 4. 2015. С. 126–130.

¹⁹⁰ Гарбузенко Л. Система навчальних завдань для формування художньо-естетичної компетентності майбутніх учителів образотворчого мистецтва. Проблеми підготовки сучасного вчителя. № 12, 2015. С. 137–143.

¹⁹¹ Бондар М.В. Інтелектуальна культура особистості: історико-дефінітивний аналіз // Спец. випуск №60. Інститут інноваційних технологій і змісту освіти МОН України, Академія міжнародного співробітництва з креативної педагогіки. Київ-Вінниця, 2009. С. 45–51.

¹⁹² Тамбовська К.В. Інтелектуальна культура й інтелектуальний розвиток фахівця як стратегічна мета якісної педагогічної освіти / К.В. Тамбовська // Педагогіка вищої та середньої школи. 2014. Вип. 42. С. 208–213.

1) growing requirements for the methodical culture of future music specialists and the insufficient level of practical readiness of graduates of higher education institutions to independently solve innovative methodical tasks;

2) the need to introduce innovative programs, modern methods and technologies into the educational process of higher education institutions and the conservatism of teachers who train future specialists in musical art.

Resolving these contradictions requires changes in the process of professional training of students of higher art education, the search for new methods, forms and means of learning, Internet resources, etc.

The purpose of this investigation is to present the component structure of the methodical culture of vocal students of higher art education institutions and to substantiate the diagnostic tools for checking the level of its formation. The object of the study is the process of professional training of higher education applicants. The subject of the study is the methodical culture of vocal students of institutions of higher art education.

In accordance with the purpose of the study, the following tasks were solved:

1. Identifying the essence of the phenomenon of methodical culture of the future specialist in musical art.

2. Development and theoretical substantiation of the component structure of methodical culture of vocal students of higher art education institutions.

3. Determination of criteria, indicators and establishment of levels of formation of methodical culture of students-vocalists of institutions of higher art education.

The analysis of scientific sources regarding the essence of the methodical culture of the future specialist in musical art allows us to state that it is an integrative personal education, which represents a dialectical unity of the value relationship to the domestic and foreign experience of vocal-pedagogical activity, competence in the field of vocal pedagogy, vocal-performing skill and the ability of creative self-realization in vocal-pedagogical activity. The specified integral-personal education characterizes the methods of activity of higher education seekers on the basis of acquired theoretical knowledge, formed skills and experience of methodical activity for adequate self-realization in future professional activity. That is, future specialists in musical art with a formed methodical culture should be ready to solve vocal-performance and vocal-pedagogical tasks, to create constructive relationships in the educational environment. We consider it appropriate to note that the term "formed" can take on a finished form of

action only for a certain period of the teacher's professional activity, since pedagogical technologies are constantly updated and, accordingly, the criteria for the levels of their understanding and mastery change. For a deeper understanding of the essence of the methodical culture of higher education graduates, future specialists in musical art, it is necessary to carry out a structural and content analysis of the specified education, identifying its structural components and analyzing their content.

Having familiarized ourselves with the existing models of methodical culture proposed by N. Nikula and O. Pavlenko, we will try to combine the processed information with our own scientific position. In the process of synthesis, the structure of methodical culture of higher education graduates – future specialists in musical art was developed, which contains four structural components. Among them are the following: motivational-necessary, cognitive, technological and control-corrective. Each of these components contains several content elements. Let's consider each of them in more detail:

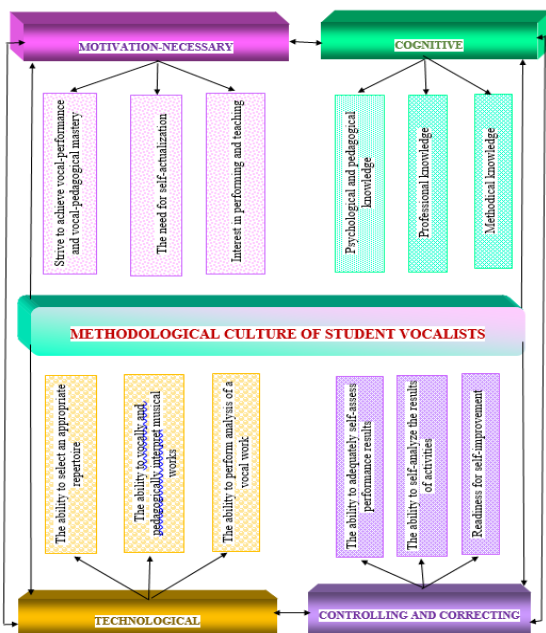


Fig. 1. The structure of methodical culture of students-vocalists

The motivational-needs component of the methodical culture of students of higher education provides for the presence of needs that determine certain interests, desires, and determine the specific goal of developing stable values of future music specialists (the need for constant self-improvement, the desire for self-realization, self-actualization, the desire for identity, for knowing oneself and the world in general). The basis of any activity is motivation, therefore we believe that the specified component is the basis for the formation of the methodical culture of future specialists. The motivational and necessary component of methodical culture reflects all the wealth of personality attitudes that ensure vocal-pedagogical activity:

- the desire to achieve vocal-performance and vocal-pedagogical mastery (presupposes not only the sophistication of vocal performance, but also familiarity with the pedagogy of vocal art),
- interest in performing and teaching activities (presupposes interest in working in front of an audience with concert, performance numbers, as an entertainer or lecturer, organizer and participant of a collective artistic event,
- striving for creativity when solving pedagogical situations),
- the need for self-actualization (presupposes the desire for harmonious disclosure and realization of personal potential in vocal-performing and vocal-pedagogical activities).

So, the basis of the motivational-need component is the awareness of the importance of vocal-performing and vocal-pedagogical activities of a specialist in musical art, the desire to develop personally and professionally in the field of art education.

The cognitive component of the methodical culture of students is determined by the need to accumulate systemic knowledge in the field of art education, which is the theoretical and methodical basis of the effective activity of a future specialist. The determined component of methodical culture reflects a set of ideas about the future vocal-pedagogical activity and is manifested in the ability to perceive, interpret, reproduce and use the necessary information to solve various practical tasks in the profession. The integrity and peculiar syncreticity of the future activity by profession requires students to master a sufficiently wide range of professional competencies.

The core of the cognitive component is:

- psychological-pedagogical knowledge (knowledge of pedagogy and psychology will help students to master innovative forms, methods and means of organizing the educational process in the conditions of an elementary specialized art educational institution and higher education institution),

- professional knowledge (knowledge of vocal and performing training to ensure artistic and performing growth),
- methodical knowledge (knowledge of the basics of the method of formation, development and protection of children's and adult singing voice for the education of readiness for singing training and the education of students of primary specialized art educational institutions and students of higher education institutions).

The technological component of the methodical culture of students includes methods, forms and techniques of traditional and innovative technologies of vocal-pedagogical activity. The components of the technological component of methodical culture are the following elements:

- the ability to select an appropriate educational and artistic repertoire (presupposes the implementation of a qualified selection of vocal and didactic material that will contribute to the comprehensive formation of the vocal, technical and artistic skills of an individual in the course of classes),
- the ability to vocal-pedagogical interpretation of musical works (presupposes the organization of effective pedagogical communication regarding the creative processing of vocal works: interpretation of works of various genres, styles, directions, as well as pedagogical correction of the interpretation depending on the tasks),
- the ability to perform analysis of a vocal work (presupposes the use of professional knowledge, the application of analytical skills, the evaluation of various musical and theoretical concepts from the point of view of the analysis of vocal works, the assessment of the artistic value and significance of a vocal work).

The content of the control-corrective component of students' methodical culture also consists of several elements:

- the ability to self-analyze and adequately self-assess the results of activities (a purposeful process of self-awareness by students as vocal teachers, which is based on self-knowledge and is carried out through self-control,
- self-diagnosis and understanding of difficulties in the process of pedagogical practice),
- readiness for self-improvement (presupposes the search and analysis of professional growth based on internal motivation).

The control-corrective component performs the functions of comparing and correcting vocal-pedagogical actions. Students have the opportunity to evaluate the results of their own activities, to reflect on the gained experience of the methodical work of a vocal teacher.

Therefore, the structure of future specialists in musical art is formed by the unity of functional components – motivational and necessary, cognitive, technological and control-corrective, which will contribute to adequate self-realization in future professional activities.

In the process of selecting criteria and indicators of the formation of the methodical culture of vocal students, it was assumed that they should reflect the specifics of the methodical culture of the future specialist in musical art as a whole formation, in the unity and interconnection of structural components. In accordance with the structure of the methodical culture of vocal students, we highlight motivational, intellectual, operational, and result-corrective criteria that will make it possible to determine the level of formation of the methodical culture of students in the process of professional training.

The motivational criterion of methodical culture of students is characterized by professionally significant needs for professional growth, the possibility of raising one's status, formed methodical attitudes regarding vocal-pedagogical activity; showing interest in solving methodical tasks. Indicators of the motivational criterion of the formation of students' methodical culture are: students' methodical orientation; striving for effective mastery of the vocal training and upbringing method. Diagnostic tool: survey.

The intellectual criterion of methodical culture characterizes the level of assimilation of psychological and pedagogical, professional and methodical knowledge by students. This criterion is measured by the following indicators: degree of assimilation of the system of pedagogical and theoretical-methodical knowledge; the degree of formation of the system of knowledge on the theory and practice of vocal training and upbringing. Diagnostic tools will be: questionnaires, written diagnostic work.

Operational criterion of methodical culture of students characterizes the ability to use the thesaurus of knowledge in the process of solving methodical tasks. Indicators of the criterion are: the degree of qualified orientation in the vocal-pedagogical repertoire; the ability to vocally and pedagogically interpret musical works; mastering the skills of vocal and pedagogical analysis of the work. The means of diagnosis will be a questionnaire, observations during pedagogical / scientific-pedagogical (assistant) practice.

The result-corrective criterion of methodical culture of students characterizes the ability to self-analyze and self-assess one's own vocal-pedagogical activity and others, and also determines the disclosure of development resources through self-improvement. Indicators of the criterion are: the ability to adequately assess the results of vocal-pedagogical activity

based on self-analysis; the ability to evaluate the course and result of vocal performance activity; ability to analyze technical and interpretive flaws. A survey will be used as a means of diagnosis.

The development and diagnosis of criteria and indicators of methodical culture of student vocalists is directly related to establishing the levels of its formation. Based on the logic of the research, we consider it expedient to distinguish three levels of formation of methodical culture: reproductive, constructive and creative. The toolkit for determining the level of formation of each of the indicators of the specified criteria for the formation of methodical culture of vocal students is: observation, survey, performance of practical, creative, independent tasks.

Let's outline in more detail the essence of each level of formation of methodical culture of students-vocalists-future specialists in musical art.

The reproductive level of formation (60-74 points) is characterized by:

– according to the motivational criterion: an insignificant degree of students' orientation to methodical activity in the process of professional training; lack of sustained interest in performing and teaching activities; the average level of the need to achieve vocal-performance and vocal-pedagogical skills;

– according to the intellectual criterion: the average degree of formation of integrative psychological and pedagogical (pedagogy, psychology, physiology), professional (history of foreign and domestic music, history of vocal art, solfeggio, harmony), methodical (methodology of training for the vocal qualification) knowledge and skills; average level of general intellectual development in the field of vocal performance and vocal pedagogy, weak erudition and the ability to emotionally perceive vocal art; the initial measure of the formation of the system of knowledge on the theory and practice of vocal training and upbringing for understanding the principles of working with children's and adult voices;

– according to the operational criterion: the inability to compose vocal didactic material for the comprehensive formation of vocal technical and artistic skills of the individual in the process of vocal training (only with the help of a teacher); low degree of ability for vocal and pedagogical interpretation of musical works (only on the basis of ready-made samples of descriptions); inability to analyze a vocal piece and identify difficult places to perform;

– according to the result-corrective criterion: inadequate assessment of the results of vocal-pedagogical activity, ineffective organization of pedagogical communication regarding the creative elaboration of the author's

text of a vocal work; non-emotional reproduction of the emotional and figurative content of a vocal work; a satisfactory level of ability to analyze personal technical and interpretive shortcomings.

The constructive level of formation (75-89 points) is characterized by:

– according to the motivational criterion: a sufficient degree of students' focus on methodical activity in the process of professional training; sufficiently stable interest in performing and teaching activities; sufficient level of vocal-performance and vocal-pedagogical skills;

– according to the intellectual criterion: mostly sufficient, and according to some aspects, an average degree of formation of integrative psychological-pedagogical (pedagogy, psychology, physiology), professional (history of foreign and domestic music, history of vocal art, solfeggio, harmony), methodical (methodology of training for the "vocal" qualification) knowledge and skills, their operation in the process of vocal-pedagogical activity, thanks to a sufficient level of general intellectual development in the field of vocal performance and vocal pedagogy, the ability to emotionally perceive vocal art, such students are able to apply the learned material in standard situations, try to analyze, establish the most essential connections and dependencies between phenomena, facts, draw conclusions; the degree of formation of the system of knowledge on the theory and practices of vocal training and upbringing of such master's students is sufficient for understanding the principles of working with children's and adult voices;

– according to the operational criterion: master's students are able to compile vocal didactic material for the complex formation of vocal technical and artistic skills of the individual in the process of vocal training; in the process of vocal-pedagogical interpretation of musical works, they demonstrate the ability to analyze and systematize artistic information, use well-known facts with independent and correct reasoning;

– according to the result-corrective criterion: adequate evaluation of the results of vocal-pedagogical activity, productively organize pedagogical communication regarding the creative elaboration of the author's text of a vocal work; show initiative in the process of verbal transmission of the emotional and figurative content of a vocal work; are able to analyze personal technical and interpretive shortcomings, but at the same time need minor corrections from the teacher.

The creative level of formation (90-100 points) is characterized by:

– according to the motivational criterion: a high degree of orientation of students-vocalists to methodical activity in the process of

professional training; maximally expressed interest in performing and teaching activities; high level of vocal-performance and vocal-pedagogical skills;

– according to the intellectual criterion: deep and systematic psychological-pedagogical (pedagogy, psychology, physiology), professional (history of foreign and domestic music, history of vocal art, solfeggio, harmony), methodical (methodology of training by qualification (vocal)) knowledge, master's students are able to apply them to perform creative tasks in the process of vocal-pedagogical activity, thanks to a high level of general intellectual development in the field of vocal performance and vocal pedagogy, the ability to use the learned material in different situations in a reasoned manner, to be able to analyze, to establish the most essential connections and dependencies between phenomena, facts, to draw conclusions; the degree of formation of the system of knowledge on the theory and practices of vocal training and education of such student-vocalists allows to establish and solve problems in the process of working with children's and adult voices;

– according to the operational criterion: it is not difficult for vocal students to select vocal didactic material for the complex formation of vocal technical and artistic skills of the individual in the process of vocal training; during the vocal-pedagogical interpretation of musical works independently analyze and systematize artistic information;

– according to the result-corrective criterion: professional-pedagogical erudition and the ability to adequately evaluate the results of vocal-pedagogical activity, promptly organize pedagogical communication regarding the creative processing of the author's text of a vocal work; proactive in the process of verbal transmission of the emotional and figurative content of a vocal work; able to independently analyze technical and interpretive shortcomings.

In conclusion, we note that the proposed criteria (motivational, intellectual, operational, result-corrective) for diagnosing the formation of the methodical culture of vocal students will allow to objectively assess its level, as well as to determine which methodical knowledge, skills, abilities and abilities need deepening and development. The conducted research does not cover all aspects of the raised problem. Further exploration consists in the development of a diagnostic methodology for identifying the state of formation of the methodical culture of vocal students of higher art education institutions.

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**INNOVATIVE METHODS AND TECHNOLOGIES IN GENERAL
MUSIC EDUCATION**
**ІННОВАЦІЙНІ МЕТОДИ ТА ТЕХНОЛОГІЇ В ЗАГАЛЬНІЙ
МУЗИЧНІЙ ОСВІТІ**

General art education harmoniously combines learning, education and personality development; it should form in schoolchildren the desire and ability for artistic and creative self-realization, prepare them for active participation in socio-cultural life, for further artistic self-education and spiritual self-improvement. Art education is a mediator between socially significant cultural values and personal values of a person, which determine his worldview orientations, define artistic interests and needs, aesthetic tastes and ideals.

Completing tasks in the field of music education of the younger generation of secondary schools requires serious attention to the training of those who will come to school tomorrow, who are called to light the fire of love for music in the heart of every child – music teachers. It is no exaggeration to say that full-fledged and perfect musical and aesthetic education of music teachers is the key to raising the musical culture of the masses.

Today, views on the music teacher, who must constantly acquire and generalize new knowledge, possess the latest technologies and methods, and be able to transfer them in such a way that the students gain knowledge and develop musical abilities that they can use in life, are also changing significantly. That is why the issue of teacher training for innovative pedagogical activity is becoming particularly relevant.

The problem of training teachers to conduct music lessons is given considerable attention in the works of scientists: N. Anishchenko, O. Apraksina, I. Gadalova, A. Bolgarskyi, A. Vereshchagina, Z. Zhofchak, V.

Kovaliv, I. Luzhny, L. Masol, O. Oleksyuk, G. Padalka, E. Pecherska, T. Reisenkind, O. Rostovsky, O. Rudnytska, E. Tainel, L. Khlebnykova.

The following scientists consider the scientific foundations of pedagogical innovation in their works: K. Angelovski, V. Bepalko, I. Bekh, L. Vashchenko, L. Danylenko, O. Pometun, O. Popova, M. Potashnyk, V. Khymynets, N. Yusufbekova.

The purpose of this study is to analyze the personality requirements of a modern music teacher. To make a theoretical analysis of innovative learning technologies used in music lessons.

Modern studies of the state of professional training of teachers indisputably prove the need to reform the Ukrainian system of pedagogical education. It became obvious that in the modern socio-pedagogical situation, the school needs new scientifically based concepts, paradigms and methods of education that will be able to prepare students for life in a society with a new political and socio-economic system.

A modern teacher must be ready to perceive and assimilate new pedagogical technologies and their application in the educational process, that is, to innovative pedagogical activities. The skill of the teacher, his professional level, technological and innovative culture, and, accordingly, the effectiveness of the educational process depends on the ability to correctly identify and optimally combine the possibilities and advantages of pedagogical innovations.

In modern pedagogical literature, this term is increasingly common together with the concept of "novation" (from the Latin *novatio*), which is interpreted as "innovation", as "updating, change", "innovation in the field of engineering, technology, work organization and management, which are based on the use of science and best experience, as well as the use of these innovations in a wide variety of industries and spheres of activity".¹⁹³

Pedagogical innovations are currently significant and systemic innovations that arise on the basis of various initiatives and innovations that become promising for the evolution of education and have a positive impact on its development. They are characterized by new ideas, actions, or adapted ideas, or those for which the time has come for implementation.

In general, innovations in pedagogy are ideas, approaches, methods, technologies, elements of the pedagogical process, which carry the progressive principles of the emergence, development and implementation of effective innovations in practice.

¹⁹³ Даниленко Л.І. Теоретичні аспекти освітньої інноватики // Педагогічні інновації: ідеї, реалії, перспективи: Зб. наук. пр. К., 2001. Вип. 5. С. 62.

Considering psychological and pedagogical innovations as newly created or improved technologies, it should be noted that they significantly change the scope, structure and quality of the pedagogical process.

Innovation in pedagogy reflects a complex and long-term process involving many factors that influence it. In all this, a significant place is given to the teacher, who must accept and implement pedagogical innovations. The success of innovations depends on him, on his attitude. If the teacher does not accept the innovations, they turn out to be unsuccessful.

Innovative educational activity refers to the creative level of the teacher's activity, in contrast to the reproductive-imitative, search-executive levels, as a result of which new educational technologies are born, the content, forms and methods of teaching and upbringing are updated. Carriers of innovation are creative, energetic people who are professionally capable and materially interested in carrying out innovative changes, mastering and implementing new things.

Of course, a teacher is not born an innovator, he becomes one. After all, the process of preparing teachers for innovative activities is a certain process, an action strategy based on the psychological readiness of teachers, the democratic way of life of the teaching staff, the initiative and loyal attitude to innovations of the majority of participants in the educational process.

An important condition for the introduction of innovation into the practice of a particular specialist is his research interest in the phenomena of professional reality, which have become problematic for him and caused internal tension, forcing him to think and act in a new way. Teachers are not always adequately informed about the existing concepts of music education, they are not sufficiently aware of the essence of one or another innovation in this field.

The history of the educational process is an alternation of traditions and innovations. Any innovation can only arise from a well-established tradition. Innovative activity stimulates innovative changes in traditional pedagogical practice aimed at achieving a better educational result.

A feature of the modern education system of Ukraine is the coexistence of two strategies: traditional and innovative.

Traditional education is focused on the preservation and reproduction of culture, ensures stability in society due mainly to the reproductive activity of students, the formation of executive abilities, the development of attention and memory.

Innovative training – stimulates innovative changes in culture, social environment; focused on the formation of individual readiness for dynamic

changes in society due to the development of creativity, various forms of thinking, as well as the ability to cooperate with other people. The specific features of innovative learning are its openness to the future, the ability to predict based on the reassessment of values, and the willingness to take constructive actions in new situations.

The priority of innovative processes taking place today in musical and pedagogical education is the change of contemplative-cognitive approaches to active, value-cognitive ones, the change of the functional learning paradigm to a creative one, in which the teacher gets the opportunity to freely develop artistic consciousness (awareness of the world of culture and oneself in it).

General (education that students receive in general educational institutions) and professional (which they receive in special music institutions) musical education has always been and remains an integral part of the aesthetic education of the younger generation. One of the most important tasks of modern education is the spiritual development of the individual. The musical art, thanks to which the personal qualities and creative abilities of the students are developed, is meant to contribute to the solution of this task.

Analysis of the pedagogical activity of music teachers proves that they are aware of the need to introduce new elements into their work during lessons, but are poorly prepared for self-realization in this area. According to experimental studies (O. Kozlova, N. Klokar, L. Podymova, etc.), most teachers experience certain difficulties in implementing pedagogical innovations.

Among the factors restraining innovative activity are the combination of innovative programs with existing curricula and programs, the need for new textbooks and programs, a new type of teacher-innovator, etc. Also, the factor that restrains the innovative activity of the teacher during music lessons is the imperfection of methodical preparation. As a rule, methodical literature recommends to the teacher only one way to solve the problem, thereby depriving him of the possibility of a variable, creative solution to it.

In innovative activity, the teacher's ability to reflexively and creatively understand the essence of the innovation itself is also important: whatever scientific or artistic field of knowledge this innovation is connected with (music psychology, performance theory, musicology, etc.) and which aspects of music education it is intended to improve to provide

At the current stage, the teacher has new opportunities for self-realization in professional activities, activation of innovative activities. This

is facilitated by certain circumstances, among which the following are important: the removal of restrictions on professional activity, the provision of freedom in the interpretation of educational programs on the subject "Musical Art" and in the use of forms and methods of musical education of schoolchildren.

We consider the general musical education that students receive at the ZNZ, so we are interested in the activities of music teachers, namely the methods they use in their pedagogical activities. When choosing them, music teachers should not forget about the formation and development of national music education. That is why some forms and methods need improvement for their use at the current stage of development of general music education – which is also considered as a pedagogical innovation.

Let us note some innovative pedagogical methods and technologies used by music teachers in teaching the younger generation. Thus, personally oriented musical education and upbringing contributes to the musical development and self-development of the student's personality based on his individual characteristics as a subject of knowledge. For the practical implementation of personally oriented technologies of musical education and upbringing (these concepts are inseparable), it is necessary to provide each student, based on his musical abilities, inclinations, interests, value orientations and subjective experience, the opportunity to realize himself in musical and cognitive activities. In order for the child to be able to better reveal his musical abilities, his educational potential and at the same time feel comfortable in class, it is advisable to use tasks of different levels. A differentiated approach is the main component of personally oriented training. The organization of music classes should be based on dialogue, imitation role-playing games, staging of musical material, discussions, and creative tasks. Musical educational material should be diverse in character and style, and reveal the content of the student's objective experience. It is necessary to create conditions for students' creativity in both individual and collective forms of musical activity.

The problem of students' personal characteristics and opportunities, taking them into account in the educational process is not new. The beginning of the theoretical level of the development of a personally oriented approach in the educational process is associated with the great teacher Konstantin Dmytrovych Ushinsky. He was convinced that education, improving, can expand the limits of human capabilities. The main condition for a child's successful education is taking into account his age and psychological characteristics. General recommendations in education will not lead to success, because children are individual by nature. Ushynskiy owns the idea

of implementing a personally oriented approach in the conditions of collective work of the class, which is still acceptable in our school, as well as the idea of combining collective and individual forms of educational work of schoolchildren in class. In his writings, he gave a psychological and didactic rationale for this combination. The scientist paid special attention to joint work, when the student is a participant in it, sees and hears fellow students. He claimed that joint educational activities create such an atmosphere in which it is easy to learn facts and thoughts. For a better organization of learning, the didact suggested to unite children with the same characteristics in small groups. Dividing the class into two groups, one of which is stronger than the other, is not only not harmful, Ushynskiy argued, but it is even useful if the teacher knows how, while working with one group alone, to give the other an interesting independent exercise.

Turning to the methods of interactive learning in music lessons, the teacher has the opportunity to involve children in active creative activities. Their application depends both on the topic and on the educational information of specific lessons, terms and concepts that need to be mastered. The essence of interactive learning is that the learning process takes place under the conditions of constant, active interaction of all students. This is co-learning, mutual learning (collective, group, cooperative learning), where the student and the teacher are equal, equal subjects of learning. It effectively contributes to the formation of values, skills and abilities, the creation of an atmosphere of cooperation and interaction, and enables the teacher to become a real leader of the children's team. In particular, the following interactive methods and games can be distinguished: "Decision Tree", "Brainstorming", "Musical Dominoes", "Question-Answer", project method, visual models (schemes), etc. Interactive project technologies in the field of general art education have not yet been sufficiently developed by methodologists, although they are extremely important in the process of mastering artistic values and are quite common in school practice. The term "educational project" means a form of organization of students' activities aimed at obtaining a practical result, that is, it is both a technology and a didactic tool at the same time, which contributes to the formation of independence as a personality quality, self-educational competencies, as well as the experience of constructive social interaction.

Cultivating a sense of success is impossible without the use of play, because play is the spark that ignites the fire of intelligence. A game in which a child participates is the creativity of a small personality. Every child is capable of creativity, has certain aptitudes, which, under favorable conditions, turn into abilities. The successful performance of the chosen type

of activity depends on them. Therefore, in my work, I use the method of imaginative and playful entry, which contains imaginative and playful situations that require reincarnations, strengthening of fantasy, imagination. I consider the game to be an effective form and, at the same time, an interactive method for better assimilation of the content of educational activities by students. Dramatization games, improvisations, etc. are appropriate here, in other words, we learn to "play a song", "imagine a sound", "draw music". Examples of this are the games: "Listening to the silence!", "Singing thread", "Singing in imagination", "Playing imaginary musical instruments" and others.

It is appropriate to use the principle of imaginative and playful entry into music in musical role-playing games and improvisations. In story role-playing games, children are playwrights, directors, decorators and actors at the same time.

The implementation of projects in music lessons convinces that working on them develops critical thinking in schoolchildren, forms the readiness and ability to independently master cultural and spiritual values, an active, independent and proactive attitude in learning, the ability to experience aesthetic experiences and empathy, creates a need for communication with masterpieces of art, develops aesthetic judgments, the ability to argue one's own opinion, critically evaluate works of art, the ability to use acquired cultural, art history and aesthetic knowledge in the process of interpersonal communication, helps master the techniques of reflective thinking, encourages active participation in artistic and creative activities, interpretation of works of art, self-development. With the help of interactive learning methods, the teacher can quickly and qualitatively check the knowledge of children, it is interesting to start a new topic, and use the game to summarize the lesson. Thus, interactive learning methods are based on a student-centered approach, which makes it possible to actualize the knowledge and experience of all training participants, and to exchange it. Interactive learning is a form of cognitive activity, the specific purpose of which is to create comfortable learning conditions, where every student feels his success, has the opportunity to reveal his abilities. With this approach, the components of the pedagogical process appear in the light of their human-creating function, which means respect for the child's personality by the school and teachers, trust in him, acceptance of his personal requests and interests, creation of the most favorable conditions for the disclosure and development of his abilities and gifts. Interactive learning ensures the successful development of children's cognitive, intellectual, creative, spiritual and physical abilities.

Interactive learning comprehensively develops a whole range of individual creative abilities. These abilities are motivational (the desire for creative achievements, emotionality, the joy of discovery), intellectual-logical (analysis, comparison), intellectual-heuristic (fantasy, generating ideas and hypotheses, associative thinking, critical thinking), communicative (using the creative experience of others, defending one's own ideas, cooperation, the ability to avoid conflicts and self-organization (rational planning of one's activities, self-control, diligence).

Also, the use of computer information technologies in lessons contributes to the comprehensive and harmonious development of the child's personality. Music lessons harmoniously combine knowledge of computer literacy with music, fine arts, literature, and as a result of this combination, unique creative directions are created (computer drawing, painting, graphics, decorative design, etc.).

Acquainting students with the entire palette of modern media, involving them in artistic and creative activities in this area, in particular through the use of graphic, musical, and animated computer editors in the educational process, opens new horizons for the artistic and creative self-realization of the individual.

Application in an art lesson contributes to: increasing interest in studying the subject, faster and deeper perception of the presented material, concentration of attention, inclusion of all types of memory: visual, auditory, motor, associative, increasing motivation to study, in the process of demonstrating their projects, students acquire public speaking experience.

Media-educational technologies as a component of school education are aimed at the formation of media literacy in students, preparation for effective activity in the modern media space. Artistic and pedagogical media technologies involve a combination of artistic values and means of mass communication, are built on the aesthetic aspects of the language of media texts. They stimulate the creative self-realization of the individual in the field of media (photography, sound recording, computer graphics, video, web design, etc.).

The influence of the media on the spiritual world of an individual is comprehensive and extremely powerful, because any information broadcast by mass media channels is aimed at the maximum excitement of emotions, feelings, associations, it acts simultaneously on consciousness and subconsciousness.

The use of information technologies contributes to the consolidation of knowledge and the formation of skills acquired in music lessons, which inspire the creation of one's own creative work, allow the music teacher to

control the artistic and creative development of the student, to form specialized knowledge in the process of personality education in music, to realize the possibilities of modern teaching tools.

Musical art, possessing a powerful communication potential of interpersonal spiritual and creative communication, can become an effective means of psycho-emotional correction and overcoming wartime trauma in both children and adults. The expediency of addressing the mentioned issues is also strengthened by the fact that at the time of the end of the war, the future teacher-musician should be armed with an arsenal of knowledge and methods of action to overcome the post-traumatic syndrome associated with wartime herbs by means of art. And this applies not only to those who are studying, emotional burnout against the background of the war is also characteristic of specialists in the field of education, caused by a significant emotional and intellectual load. The belonging of art therapy to the phenomenon of communication and the importance of its application in domestic pedagogical theory and practice in this perspective was rightly emphasized by Ivan Zyazyun, emphasizing that it "...enables the implementation of the most important functions of education: psychotherapeutic, correctional, diagnostic, developmental, educational, psychoprophylactic, rehabilitation, etc."¹⁹⁴

O. Donchenko points out the humanistic and professional-personal orientation of art therapy in education, stressing that the latter complements rational forms of mastering the content of pedagogical education, develops the emotional-sensual sphere, and provides stable moral guidelines to every participant in the educational process. The scientist emphasizes: "...broadcasting pedagogical and universal values, art therapy reveals the uniqueness of the individual endowed with a unique subjective experience regarding the relationship between personal capabilities and needs and requirements of professional activity, while activating the future specialist's reflexivity, initiative, awareness, independence, and the desire for self-improvement".¹⁹⁵

Therefore, it is important to use art therapy technologies (in our case – music therapy), which ensure the transmission of information by means of various types of art. The specificity of the professional activity of a teacher-

¹⁹⁴ Жигаль З. Педагогічні інновації в теорії та практиці загального музичного виховання // Молодь і ринок. Дрогобич: Коло, 2006. С. 17.

¹⁹⁵ Аристова Л. С. Інноваційні технології викладання інтегрованих курсів освітньої галузі «Мистецтво». Луганськ : Луганський національний ун-т імені Тараса Шевченка, 2012. 259 с. (Серія «Педагогічні науки» Вісник). С. 37.

musician is determined by the fact that "a modern specialist in the field of art education must be not only a professional musician, but also a spiritual and creative person who possesses the means of knowing himself and the world around him".¹⁹⁶

Art lessons at school have significant reserves regarding the regulation and self-regulation of the psychophysiological state of students. It is always worth remembering that color and sound are living energy, and highly artistic works have significant energy potential, the ability to evoke certain emotional states. With the help of complex emotogenic technologies, the teacher can stimulate various forms of self-expression of students, develop non-verbal communication skills (mimicry, pantomime, "music of gestures and movements – plastic intonation"), correct mental states, promote relaxation, carry out preventive measures to strengthen physical, mental and spiritual health I.

Singing has enormous possibilities for its use as an art therapy tool. In the process of singing, the work of internal organs is stimulated due to active movements of the chest, diaphragm, press, as well as vibrational processes that occur in the process of phonation. So, in the process of vocal-choral activity, there is an awareness of the specific characteristics of vocal-choral singing as a musical-therapeutic tool, the acquisition of a deep understanding of the features of the voice as a musical instrument and the mechanism of the formation of musical-song sounds and their impact on the mentality and physical body of a person.¹⁹⁷

Vocal and choral singing affects not only the psycho-emotional state of a person, but also leads to certain physical changes in the body of performers and listeners. First of all, there are changes in the auditory apparatus of performers, thanks to the development of harmonic hearing, sounds that were not perceived before begin to be perceived. In the process of further training, changes in the vocal apparatus occur, when performers acquire the ability to perform previously unattainable sounds. Such changes lead not only to recovery, but also to self-improvement of the human physical body.¹⁹⁸

¹⁹⁶ Растригіна А., Дьомін С., Дьомін К. Вокально-хоровий спів як арттерапевтичний засіб у професійній підготовці майбутніх педагогів-музикантів. International Scientific Conference "Un tocco di scienza e arte": Science Bulletin, 2021. С. 11–22

¹⁹⁷ Пометун О. І. та ін. Сучасний урок. Інтерактивні технології навчання: Наук.-метод. посібник. К. : А.С.К., 2004. 192 с. С. 14.

¹⁹⁸ Там само. С. 18–19.

Note that the main strategy of applying the art therapy activity of the teacher is not the treatment of pathologies, but the prevention of possible deviations, the actualization of the preventive functions of art pedagogy and not only in extraordinary circumstances, but also in the natural conditions of the educational process.

In his lessons, the teacher forms various competencies of students, prepares them for life. And the new methods he uses in class can help him achieve his goal. When teaching musical art together with general didactic teaching methods (verbal, visual, practical, control, etc.), special (specific) teaching methods are used. Namely, the method of relative solmization, as one of the most effective methods of developing children's musical abilities.

At present, in many countries of the world, the method of developing musical abilities, which is based on the adaptation of the relative method of solmization and national children's musical folklore, has already been developed and successfully put into practice. The most famous in this sense is the Hungarian musical-pedagogical concept, created under the leadership of the folklorist, teacher Z. Kodai in the 20th century, which has a number of national adaptation options, including in Ukraine, in particular in the Western region. It is he who is considered by us as a pedagogical innovation.

Textbooks and methodological manuals that reveal the main stages of primary music education using the method of relative solmization in various countries are popular among music teachers. Their authors are: in Estonia – H. Kaljuste, in Lithuania – E. Balchytyis, in Latvia – A. Silinsh, in the Russian Federation – P. Weiss, G. Ryhina, in Moldova – V. Popov, in Armenia – Yu. Yuzbashyan, in Belarus – V. Kovaliv. In Ukraine, A. Vereshchagina, Z. Zhofchak, L. Bilas, E. Tainel and others worked on the problem of using relative solmization based on Ukrainian children's musical folklore in secondary schools.

The starting point in the pedagogical activity of Z. Kodai was the conviction that the treasures of the old peasant folk song discovered by him and B. Bartok should become the property of the entire nation. On the initiative of yoga, singing is introduced as a compulsory subject in secondary schools, schools with in-depth study of music are created. Kodai's musical and pedagogical views, realized in practice, gradually led to the creation of a peculiar methodical concept, now widely known outside Hungary. This system covers kindergartens, schools, pedagogical colleges and higher educational institutions, which ensures continuity in work. Let's consider the main provisions of this concept.

The starting position of the pedagogical concept Z. Kodai was the conviction that folk music should become the basis of the musical culture of

the nation, and therefore, of musical education. Education will be thorough only when it grows out of native national culture. Therefore, he pays the main attention in musical education to familiarization with the treasures of folk songs. The teacher considered the folk song as the native musical language of the child, which, like the native verbal language, should be mastered as early as possible.

Naturally, choral singing became the main type of musical classes at the school, to which Kodai gave a defining and universal meaning. First, choral singing was supposed to ensure the education of musical hearing, musical perception, musical ideas in the process of active musical activity; secondly, the human voice. This most accessible and best "instrument" was supposed to include all students in an active musical life. The teacher believed that true musical culture can be achieved only through active music lessons. The practice of making music can become the basis of musical education and, in turn, lead to a real experience and understanding of music. Only singing can develop pitch hearing, which is the foundation of musicality. That is why Kodai considered it inappropriate to use it at the initial stage of learning instrumental music. It is introduced by him only from the 3rd-4th grades of a comprehensive school, at the same age students get to know the songs of other nations.¹⁹⁹

The method of relative solmization is the most effective innovative activity of a music teacher, consisting of the following topics:

1. On the history of using the relative method of solmization in domestic and foreign music pedagogy.

- the history of the emergence of solmization in the 11th century;
- methodical work of Guido d'Arezzo;
- the role of relative and absolute solmization in the world history of musical education;
- the importance of relative and absolute psalmization in the formation of general musical pedagogy in Ukraine;
- national sources of the method of relative solmization.

2. Content and components of the method of relative solmization.

- National children's musical folklore, as a basis for the development of children's musical abilities;
- use of elements of the method of relative solmization during various types of musical activities;

¹⁹⁹ Тайнелъ Е. Теорія та практика загального музичного виховання за методом відносної сольмізації (Навчальний посібник для студентів вищих навчальних закладів). Видавничий центр ЛНУ ім. Івана Франка: 2007. 392 с. С. 18–19.

- the use of manual signs, as a visual representation that strengthens associative ideas about the height of the steps of the order;
 - the use of the constituent names of the steps of the scale according to the method of relative solmization;
 - awareness of the sequence of studying the steps of the order;
 - the use of component names of rhythm syllables and pauses as an effective method of developing a sense of rhythm;
 - knowledge of the sequence in which rhythm and pause compositions are studied using the method of relative solmization;
 - the use of simplified notation at the initial stage of musical development of schoolchildren in music lessons.
3. Study of the method of using the method of relative solmization.
- Familiarity with methodical literature, which reveals adaptive options for using the method of relative solmization in the Ukrainian school;
 - methodical approach and preparatory stages regarding the application of each component of the method of relative solmization;
 - methodical development of lesson notes using the method of relative solmization.
4. Practical assimilation of the relative method of solmization in the practice of music-aesthetic activity of a music teacher of a secondary school.
- Mastering the use of the components of the method of relative solmization.
 - preparatory stages for carrying out various types of activities.
 - practical application of the method of relative solmization in music lessons in a secondary school with younger students.
 - analysis of "Musical Art" lessons of teachers who use the method of relative solmization in their work.

Having considered the scientific approaches to the problem of innovation in education and characterizing the innovative technologies of music education in particular, it was found that the use of these technologies by music teachers in general educational institutions leads to more thorough and faster results in general musical education.

Orienting himself in educational innovations, owning various technologies of teaching his subject and applying them in his work, the teacher realizes himself in his professional activity, acquires the ability to independently search for innovation.

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**IMPLEMENTATION OF INNOVATIONS
IN ARTISTIC EDUCATION
ВПРОВАДЖЕННЯ ІННОВАЦІЙ У ХУДОЖНЬОМУ
ВИХОВАННІ**

The sustainable study of practice in artistic education in the Republic of Moldova proves quite convincing that there is a considerable discrepancy between artistic theory and praxeology, which negatively influences the management of the implementation of an innovative praxeology, the training through innovation.

In the field of personality formation through art, we notice that the practice does not meet the specific technological need for the processes of reception-understanding-creation of works of art. In this educational field, the approach for optimizing the theory – practice relationship obtains additional instructive-formative and artistic development values, due to the principles of creation / recreation-reception of artistic products, which stipulate that the work of art exists as such only in the process of its interpretation-visualization-hearing – a process that integrates the mental action of the author of creation, considered conventionally as a theoretical one, with the action of reception and, at the same time, being considered as a practical one.

The following are identified as efficiency criteria:

1. Methodological (planned and carried out considering the application of technologies and efficiency strategies);
2. Psychological (taking into account the psychic factors, the internal content of the personality);
3. Physiological (student-subject-object / object of education is a being endowed with mental / spiritual abilities, but also with physical abilities, which implies the promotion of a binomial educational policy, with an efficient connection of both forms of existence);
4. Pedagogical (use of modern principles and technologies of efficient management with the educational-formative process);
5. Aesthetics (all cognitive-formative steps to be performed based on classical and contemporary knowledge);

6. Praxeological (the didactic actions of the teacher and the artistic actions of the pupil to be instrumented and substantiated methodologically and realized with a high practical effect);

7. Axiological (education is value-centered and integrated);

8. Sociological (artistic education is a microsystem of the society of which the person is part and which, respectively, determines his formative purpose and ideal).

Based on the criteria highlighted above, we conclude that the education / pre-university education (pre-university and university framework) in the Republic of Moldova, if we refer to the whole, attests aspects that still remain to be capitalized inefficiently. The realization of the investment program, but also the applicative-practical one, taking into account the examined factors, inevitably leads to the minimization of the distance between the theory and the practice of the targeted field. In this sense, we aim to significantly optimize the process of implementing the concept of artistic efficiency by promoting a progressive vision, which lies in cultivating in practitioners not only a receptive praxeological style, but also a formative and innovative praxeology.

In our statements we emerge from the reality that artistic activity differs greatly from other human activities by its ontological specificity, which requires taking into account the opportunities and apparent challenges in manifesting the individual potential of the student, an act that is expressed by transposing theoretical prescriptions in practical actions indisputably by the presence of emotional-affective reactions, by experiencing projects and logistical maps of the action, not only waiting for incentives from outside, but by strengthening the intentions and artistic decisions of the student – subjects of education.

Emerging from such educational-philosophical perspectives, we realize well that, for example, that the act of musical perception of the listener is not one of strictly artistic or strictly musical imagination. So the activity of the actor of the reception process, related to this field, is an action with a wider radius of influence, with the name of musical-artistic action. For these reasons, the notion of *artistic* is not an artificial supplement to the word *musical*, but represents a content with an integrated, unique meaning.

Currently, in the environment of theorists and practitioners, the question is increasingly insistent: What are the requirements and criteria for the effectiveness of arts education? In a certain way. From the perspective of an efficient artistic education, the imperative of rethinking the taxonomy of educational objectives is advanced. Thus, it is logical to fundamentally investigate such a requirement towards the theory and praxeology of artistic

education, which derives from the content of the theory-praxis relationship (conceptualization and realization).

Taking into account the conceptual approaches set out above, every school hour, every cycle of subjects in artistic education must emphasize the levels of learning, namely: the knowledge of phenomena (What is this?), The acquisition of knowledge and new skills (What should I do?), achievement by transfer of those acquired in new situations (How to do?), evaluation / self-evaluation of success variables (What is the effectiveness of the action?).

The musical-artistic activity – conceived, in general, as a specific educational field – oriented towards increasing the quality of the action of the same name, as well as the whole system of artistic education, is regulated by five praxeological principles, which underlie the strengthening of the concept of the efficiency of national artistic education and not only.

The principle of *proactive personality education*, which is conceived as a managerial tool for self-management and self-improvement, is achieved through: design, decision, option, initiative, independence, intra-independence.

Broadly speaking, proactivity is a defining quality of man, and has a regulatory function for all mental actions (internal) and behaviors (external), which are in continuous dynamics and development. Such a quality is not a simple reaction to internal or external incentives, but an attitudinal state, manifested by assuming one's own initiatives, an integral quality, formed and realized by the person consciously.

Proactivity is the result of a system of activities directed and promoted based on the choice of operations and favorable conditions, aimed at streamlining the training process through internal change. Proactivity does not necessarily have an external expression, but, on the contrary, the restorative value of the act performed on the basis of this quality, mental state consists in the stimulation of some internalized behaviors (B. F. Skinner).

The principle of the value centering of the artistic action (on activities / action, useful / useful, artistic image, creativity), constitutes the attitudinal-conceptual basis of the pupil for the spiritual-artistic acquisitions and the practical achievements; it involves the re-dimensioning of personal, attitudinal, behavioral factors, responsible for enriching the intimate universe, for cultivating a pedagogy of the self.

Psychology attests that it is through the person's property to propagate from the inside to the outside that the goals are revealed, for the achievement of which the actor of the process makes every effort in his

activity, for which he prescribes the inner tendencies meant to conquer the peaks valuable situations in the fields of high spirituality and creativity. In the context of macrosystemic processes, the personal orientation could be qualified as a win-win paradigm (S. Covey), which reflects the profit obtained by the student from society and which indicates what he himself offers to others. Such a paradigm of student orientation is an ideal model of education. In reality, however, there are frequent cases contrary to the one described above, namely, when the person seeks to obtain as much profit as possible from social institutions and, at the same time, to consume as little as possible own sources, which, in the end, are chosen with the paradigm of gain – failure.

The principle of *artistic introduction requires* the establishment of an efficient correlation of individual and artistic environments through the deliberate reception / comprehension / interpretation by adolescents of the artistic message and the aesthetic essence of the work of art, as well as through the design of personal maps. The person's introduction to artistic content is certified by his deeply specific behavior, expressed by the notion of "intentional attitude of action". This principle increases the efficiency of the process of theoretical and practical knowledge of art on the grounds that the two constituent parts of the principle focus the potential and energies of the student both through the internalization and externalization of artistic materials. The power of the nominated principle increases in proportion to the increase in the connection intensity, and this amplifies the processes of artistic introduction of the student, who testify about the level of his specific performance. The principle of introduction affects in a positive way not only the education agents (teacher / pupil / student), but also the dimension of opening the curriculum to art disciplines.

The principle of *creation and creativity* is the edifying condition of the creation of beauty and good and the self-creation of the student's self, the elaboration of the personal ideal, "Conquering" one's own intimate universe.

Artistic creation and creativity are to be directed so that the word / intonation and everything related to these communicative factors, have a permanent purpose to change their paradigm with the tendency to advance from the notion, meaning to artistic experience. The attention and effort of the student must be permanently oriented towards the individual particularities, constituents of the object of art / painting, music, choreography / with the artistic complement, because the last one constitutes what we usually to call by the notions: typical, characteristic, original.

The principle of *artistic success* prescribes a general and universal character to the cause and results of education.

The engagement in the educational process of the success situations, conceived and instrumented through the methodological prism of the previously exposed principles, could contribute, in the most direct way, to the progressive and efficiency of the adolescent's action, only if and provided that success will be examined both as a condition and as a purpose of artistic education, which implies the aspect of finality, the latter being supported by expectations, goals, projects – all forcing us to realize the plans drawn consciously and intelligently.

The praxeological principles as well as the laws of existence and activation, according to us, are not amorphous, unchanging postulates, but inherent images of changing events / facts / things, constantly available for reformation, restoration. The test stone in addressing the nominated principles is that the effectiveness of the functioning of each principle is examined from the positions of connecting the theoretical positions / approaches with its practical effects.

The results of our research are emergently oriented to the efficiency of external factors of the educational process and factors related to human resources, in particular, the effectiveness of the musical-artistic action of the pupil / student and the dynamics of professional competence of the teacher. The two components of the educational process can relate effectively due to the functioning of the system of the principle of proactive personality education, therefore, we sought to develop answers to the question *What takes place and less to the question How it takes place*, in which process the action musical-artistic of the pupil / student and the dynamics of the professional competence of the teacher, realized according to the principle of proactivity and other four principles, exposed above, can be the object of the integration of the theoretical approaches and the practical implementations.

In order to validate the theoretical assumptions presented, we performed the implementation experiment, according to several directions.

The first direction puts into practice the level of proactivity of the student / student at the stages of design, organization and realization of artistic action in relation to the interventions of the instructive-educational environment, expressed by indications of the teacher, authors of the textbook and other managerial-praxeological dispositions. The students of the experimental classes are trained in the exercise of accomplishing a series of items in various types of artistic actions, through which to demonstrate the level of independence and initiative by manifesting the skills of advancing the goal and designing their own steps of artistic actions by:

- description of the action route (at design level);
- highlighting the main and secondary action steps;

- predictability of possible errors and determination of measures to exclude them from the process;
- designating the nature and character of the possible operations to be performed;
 - expecting strangers;
 - highlighting the previously acquired experiential landmarks;
 - determining the type and content of the action at the initial stage and anticipating possible interventions along the way;
 - documentation of internal and external resources engaged in the process.

The second direction of the pedagogical experiment is related to the study of the abilities of the pupils / students to register behavioral-artistic formative value paradigms of receiver → appreciator. Based on the experimental conception, it is important to make value transfers: from the state of dependence → to the state of independence → and then to the state of intra independence, which means tending to change the behavioral paradigm, which it is directly linked to the power to dominate external artistic influences and to use internal acquisitions effectively.

The third direction of the experimental study is dedicated to verifying the effects of opening the pupil / student to the spirit, to the intimate through the artistic. The change of the paradigm is valued: receiver (reader, listener, observer) → performer-artist.

The fourth direction, in this order of ideas, is dedicated to documenting the degree of efficient connection between the environments: instructive-educational ↔ individual ↔ artistic, which relates to the respective relations: teacher ↔ pupil / student; pupil / student ↔ artistic contents. The designated formulas, obviously, lead us to the situations-relations: theoretical approaches ↔ practical achievements; creative action ↔ training / change.

The fifth direction of the pedagogical experiment is reduced to the demonstration of the role of personal and public success in the efficiency of artistic action of student as a fundamental praxeological factor in the promotion of a qualitative education and training.

As a fundamental and integrative praxeological object of the experimental program must serve the artistic action of the student / student and the didactic action of the teacher with all forms, genres, constituent elements, nature and specific to their operation.

In the program of the experimental study it is necessary to take into account the following personality qualities:

- attitudinal orientations, which in essence constitute a state of retreat / self-orientation;
- autonomous, complete will, with full feelings;
- organizational culture;
- the level of manifestation of independence and initiative;
- the sense of value;
- successful situation.

In order to carry out a good instructive-educational practice in all fields, but especially in those referring to the specificity of manifesting through art, we found it opportune to develop a set of praxeological models, which would contribute to the conceptual re-orientation of practitioner. The models in question are focused on the main laws of efficient functioning of the components of artistic action. Each model includes the methodologies of a good development, reveals the possible positive or negative exponents of the targeted model, also each model highlights the finalities that the actors of the instructive-educational process can expect.

Relationship model: action – qualitative change. Positive opportunities of the model.

Arguments. The student, being initiated in artistic actions, meditates, experiences deep or less deep feelings, but they are hidden from the sight of others. The person is the only observer and appreciator of inner phenomena. He and he alone accepts or rejects, overestimates or underestimates the "behaviors" received from works of art and which could take place, but which, for the time being, persist in a state of expectation, in a form tacit. The formative-developmental influence on the actor of the process does not differ in any way, according to the resources employed in the process, from other forms of behavior.

- the student, especially in the artistic and creative fields, needs a self-closure (refuge inside) to check all the pros and cons of the stimuli coming from outside and inside;
- being a self-observer, the student has access to everything that happens in the internal spaces, which are, in many respects, closed to an external observer;
- the model of idealized behavior is a method specific to the field of artistic creation, which prepares the student for the identification of values and anticipation of musical-artistic events, without him performing external actions;
- the capitalization of the model, in balanced areas, leads (should lead!) To the musical-artistic independence and intra independence of the student;

– the model of the idealized behavior, formed / constructed inside the person, does not disappear without traces, but on the contrary, it is rigorously applied in the subsequent behaviors, manufactured by external actions;

– students who master the manifest abilities of the targeted model, as a rule, show high performances in the field of musical-artistic creation.

Negative opportunities of the model:

– students' abilities are left without a field of manifestation or camouflaged and not directly observed by the teacher, colleagues, parents;

– the idealized musical-artistic behaviors are directed and evaluated with great difficulties by external factors;

– the impossibility of involving the teacher in the tacit behavioral processes makes this model to be left to fate or completely to be excluded from the educational environment.

– students willing to apply in practice the model of idealized behavior without any situational transfer suffer defeats, are not accepted by the circumstance.

For the musical action, the targeted behavior is an immeasurable importance, because it allows the student to develop the ability to choose, to take responsibility for the performances.

The problem of relating educational theory and practice is a key issue in pedagogy. The desideratum of balancing the actions of the educational-theoretical environment and the educational-practical environment is not to frustrate / trigger the traditional actions, but to re-orient them towards qualitative change and progress.

At the moment, the institutionalized educational system does not have the sources provided especially for the enrollment in practice of the theoretical approaches, except by way of improving the teachers for the specialized courses.

That is why today's researcher is obliged not only to elaborate consistent researches, but also to invest their results in the educational-practical environment.

Factors of positive influence of the relationship: theory – practice:

– the level of pedagogical experience;

– specialization (teacher of music and choreography, teacher of music and primary classes, teacher of primary classes, teacher of music and choir, teacher of music and musical instrument, etc.);

– related to the level of studies (arts / music school, high school, faculty);

– creative spirit (demonstrated or possible performances, inferior, average, superior endowment, motivated, oriented activation, "multiple intelligence" (Gardner, 1983).

– individual variable;

– social variables

School is a specific social world for children where he deals with his peers, with the teacher and the study disciplines. He has many and different questions and is waiting for answers. He has many and different questions and is waiting for answers. Getting the expected answers increases the effort to know, to be always searching and discovering the unknown phenomena. If the need to act independently and creatively is opportune for school disciplines, then the more this necessity is felt at artistic disciplines (music, painting, choreography etc.).

In order to foster continuously pupil's effort like this one manifests himself proactively, independently and successfully, it is not enough to have a *receptive* pedagogical praxeology which is reduced to the fact that the teacher seeks to put into practice the theoretical and methodological approaches outlined in speciality literature, guides, curricula, etc. Modern education, especially the artistic one, has a stringent need of an *innovative praxeology*, which, unlike the receptive praxeology, does not take over the rough theoretical and methodological approaches, but obliges the practitioner to gather from the available sources only the ideas of perceived essences, so that later to come before pupils with new actional options. Such a praxeology becomes more than just a practical act, because it puts the teacher in the role of interim manager function between theory and practice. In this hypostasis, the practitioner fully corresponds to praxeologic rigors which are reduced to the specifics of the logistic design and achievement of artistic action.

The challenge of implementing a *formative* and *innovative praxeology* in artistic education is not a whim of the moment and any request purely theoretical, but a vital and practical necessity aimed at mobilizing all human resources to change both the integrative and professional vision of teachers and direct responsibility for the quality of their daily actions with the actors of training.

1) *the objective of the pupil's artistic action*: to act proactively, to act with volition and maximum initiative;

2) *individual qualities of the pupil/student, transferable in proactive style*.

Artistic activity: opportunities and challenges

If we refer to the formation of the personality through art, we note that the practice of this direction of education far does not meet the

technological requirements specific to processes of perception-understanding-creation of works of art. In this educational field the approach for optimizing theory-practice report acquires instructional, formative and additional artistic development valences, due to the principles of creation/recreation-perception of artistic products, which stipulates that the artwork exists itself only in interpreting-viewing-listening it – process comprising the author's creative mental action, conventionally regarded as a theoretical one, with the action of perception and also being considered as a practical one. The process of artistic perception in instructive and formative actions is identified with the educative action itself. In this process the considerable weight rests on the participative state kid to the design, development and evaluation/self-evaluation (through prescription of individual behavioural maps, anticipating practical actions, varying operations, performing the tasks by choosing the optimal variants for solving) and the dynamics of professional competence of teachers to achieve gradually the theoretical design process and practical actuating, by identifying educational content and valuable actions, diagnosing the individual resources, planning, forming hypotheses, sequential and final evaluation.

In the literature, action is considered as a practical act of an activity. But there is also the opinion that the action is reduced not only to the practical sphere, but also includes the sphere of design/planning, that is, what takes place in mental (theoretical) terms. In other words, the very fact of advancing the purpose of the action, the intention to project the progress of the realization, constitutes an action step. In this sense, the action exceeds the boundaries of a proper activity with its traditional components: purpose, motives, operations, etc.

The artistic action of the student constitutes a behavioral micro system activated (mobilized/engaged) by the pedagogical stimuli (principles, methods, techniques), in order to continuously increase the effort, to help the student enroll in the effort curve (I. Radu and M. Ionescu). Pedagogical mastery, in this sense, involves the targeted stimulation of pupil/student attitudes towards instructive and social obligations, towards the degree of introspection of goals and the motivational sphere. The systemic orientation of the personality towards the result, accompanied by the processes of changing and innovating one's own values, must be continuously supported by the personality factors: intelligence, spirit of initiative, perseverance, autonomous will, increased artistic abilities, creative imagination, emotionality, responsibility.

In the work with children, a considerable weight will be given to the aspects related to the practical sphere of the students' action: audio-video,

perception-interpretation, perception-game/choreography (vocal-choral interpretation, vocal-instrumental musicianship, performing dance movements, performing /creating the music game, etc.). In working with students of adolescent age, with ordinary students with actions of a practical nature, a special weight will be the actions of a theoretical nature: projecting/anticipating, hypothesizing, analysis, generalization, etc. The artistic message offers the concrete person multiple possibilities to vary his feelings. The ability to vary depends on the degree of manifestation of proactivity. The proactive person creates from a simple feeling a range of new feelings and meanings, a series of compound feelings, which he brings to a fundamental meaning and vice versa, while the reactive person tends to trivialize the meanings, opting rather for a range of meanings that belong to the learned.

The performing power of a person in the fields of art, and not only, is that of operationalizing with the freedom to choose between stimulus (theoretical/practical S) and response (theoretical/practical R) feelings or values, personal decisions or the circumstances – indispensable aspects of the model of artistic proactivity.

Approaching the concept of evaluating educational success, seen as an essential condition, it is necessary to perceive success in an integrated/synthesized way, i.e. as a system in which the evaluation of any portion, subdivisions of the system would allow establishing the validity of the performance of the entire system.

The integrated success in artistic education is not limited only to the hour on the timetable, but this success needs an essential attribute of the system – permanent training, which involves the evaluation of the pupil's/student's performance following the activities both within the curriculum and and extracurricular (choir, orchestra, folklore/choreographic ensemble, etc.).

The literature records both followers of the evaluation of the success of pupils/students on a large scale, as well as followers of the idea that the evaluation of success would not have a reasonable result from an educational perspective. Such conceptual divergences on the issue of school success are grouped in the following table:

The inhibiting factors of artistic action External factors:

1. The theoretical researches, conclusions and methodological recommendations presented in the form of theses, articles, essays and other materials with a theoretical-praxeological character are not sufficiently validated on a large scale in practice, but especially in laboratory conditions.

2. A good part of the researches in the field of training, artistic education are too distant from the problems faced by teachers-practitioners. Such distancing creates a situation of estrangement of the two spheres (theoretical and practical), which, functioning in parallel, register a small percentage of tangents.

3. The homogenization of the artistic system through the development of manuals, curricula, methodical guides without alternative projects leads to the refuge, the closure of the school teacher inside the everyday/empiricism and the normative, thereby offering too few options for innovation and change.

4. Some theories are developed based on the conceptuality of other sciences bordering on pedagogy and do not always harmonize with its object.

5. The existence of a specific mentality of the practitioners to preserve the traditional depositors/accumulations and to resist outside influences.

6. The educational environment to a small extent is open to external observers (society, parents, relevant administrative bodies, etc.), a fact that implies deficiencies in detecting the real situation and intervention at the right time.

7. The evaluation of the quality of the pupils'/students' actions, which also includes the result of the teacher's pedagogical investments, is carried out by the teacher himself, which signals a low objectivity in terms of evaluation and self-evaluation.

8. The teacher's responsibility for school success/successes, but above all, for the extracurricular behavior of pupils/students, is minimal.

Internal factors:

1. Lack of continuity in relation to the advancement of the work objectives for the design and realization of the A. A. Much of what is planned or projected is not realized, and the little that is realized is not subjected to critical examination vertically and horizontally in order to take concrete steps in order to promote an education of change in quality.

2. The intentions and efforts of pupils/students/teachers for changes in quality are often not supported/stimulated by relevant factors, neither materially nor morally.

3. Highlighting the change strategies/policies of a small number of pupils/students with special abilities to the detriment of the entire school/university sample, constitutes an instructive-educational crime.

4. The presence of the teacher-practitioner's thirst to subscribe to the results and successes of his disciples and qualify them as advantages of his

own success. Such a charismatic style overshadows the teacher-pupil/student relationship.

5. The instructional/educational environment is monopolized, which speaks for itself that pupils/students/parents do not have alternatives even in the choice of school/faculty, especially in rural conditions, moreover, they do not take advantage of the choice of subjects study. For this purpose, it is necessary to draw up a list of optional subjects and optional extracurricular activities that the pupil/student could benefit from. The possibilities of artistic training/education in this chapter are quite considerable.

6. In today's art education, the question/problem of testing modernist practices and their widespread diffusion in the instructional-educational environment (MIE) is not even asked in a praxeological sense.

7. The feeble initiatives of some teachers-practitioners in order to promote a changing education are qualified by the colleagues of the guild as provocative, a disturbance of the process that "proceeds quietly and without shaking".

8. The form of self-improvement of the practitioner through advancement to the teaching degree, although it constitutes a considerable lever in the dynamics of professional competence, does not save the situation, because the works written and submitted for evaluation often present no more than some transcripts from profile sources without being accompanied by materials/arguments from the teacher's personal pedagogical practice.

The practitioner assumes a great formative responsibility, because he evolves as an educator and manager of the interdisciplinary process (pedagogy, psychology, philosophy, musicology, aesthetics). The didactic, educational and managerial skills of the teacher are put into action, respectively the curricular strategies, related to the social demands placed on education, on education. Based on the obligations and responsibilities that the practitioner assumes for the educational cause, in what follows, we will specify the main roles that a teacher-practitioner must fulfill:

First of all, let it be:

– observer and mediator of intermediate processes (individual environment ↔ artistic environment ↔ instructive-educational/social environment);

– producer of ideas and cognitive-formative messages;

– coordinator of individual and group actions/situations;

– designer of actions, strategies, programs, plans (E. Joița, 2000);

– experimenter of ideas, individual and collective hypotheses;

– source of information, model of behavior, bearer of values

(E. Joița, 2000);

Second, to take responsibility for:

- the managerial orientation of the personality;
- initiating varieties of ideas, hypotheses, projects of action maps;
- making reasonable decisions, drawing up and adopting artistic behavior maps;
- the choice of contents and strategies, intellectual resources according to the necessary effort;
- differentiated guidance with actuation operations;
- inhibition of non-value factors/components of AAaE/S;
- renovation of organizational forms, objectives and techniques for influencing the educated;
- ensuring interdisciplinary integration (between pedagogy, with formative-educational functions).

The novelties, appeared and imposed from one period to another in the evolution of musical culture and education, were and are determined by scientific and artistic achievements, by the enrichment of the possibilities of knowledge and valorization of experiences and accomplishments, both from the sphere of musical didactics, as well as musical creation and interpretive art.

The perspectives considered, especially in the last half of century, aimed at a better knowledge of the physical and psychological peculiarities of the child, of his ability to form perceptions and auditory, visual and kinesthetic, and the fundamental goals pursued by specialists:

- teaching staff and researchers;
- were and remain the improvement of music's contributions to the aesthetic and ethical education of children, to the development of their sensitivity and intelligence, in other words, to the formation and the harmonious development of children's personality.

In this sense, the studies of some specialists from the various fields of research dedicated to education have demonstrated that the practice of music, especially through audition, contributes in a substantial way to increasing the intellectual capacities of students, in especially attention and the power of concentration, but also sensitivity and even the exploitation of their creative potential. The entire scientific approach is thought out in a natural harmonization of the values of the tradition of musical education, with the innovations of content and didactic technology in recent years; at the same time, it is presented clearly, convincingly and often with a warm spirit, which demonstrates the authors' passion for education and love for children who want to discover and understand the expressive power of music.

Aesthetic education constitutes an essential component of education, because through this approach it is intended to shape the sensitivity, the receptivity of the human being to non-pragmatic, alternative aspects of existence. The aesthetic represents another form, a superior and particular one, of structuring the objective world and the imaginary. Through aesthetic education, child accesses another form of organization, transfiguration of existence, overcoming intellectual-rationalist or utilitarian routines.

In the well-known hierarchy of needs, elaborated by Abraham Maslow, the satisfaction of aesthetic needs, placed at the top of the pyramid, define to an essential extent humanity and spirituality: the complete human is, thus, the one who is educated and under aesthetic aspect.

Formal aesthetic education is achieved, in particular ways, through disciplines specific to the seven arts. Of these, especially in artistic education, special attention is paid to musical education, which begins in primary school or even at early childhood and continues in middle secondary and high school.

Contemporary education needs an innovative praxeology, which, unlike receptive praxeology, does not take over the raw theoretical-methodical approaches, but forces the practitioner to gather only the ideas of perceived essences from the sources provided, so that later they come to the students with new action options.

Such a praxeology becomes more than a practical act, because it places the teacher in the role of manager with an intermediate function between theory and practice. In this posture, the practitioner fully corresponds to the praxeological rigors, which are reduced to the specific of designing and logistically realizing the artistic action.

The desired implementation of a formative-innovative praxeology in the national artistic education is not a whim of the moment nor a purely theoretical approach, but is a vital, practical necessity, aimed at mobilizing all human resources to change both the integrative vision-professionalism of the teaching staff, as well as their direct responsibility for the quality of the actions undertaken day by day with the actors of the training process.

We say these things, basing ourselves on the reality currently faced by the practice of artistic education in Music/Arts Schools for children, Arts High Schools, University Faculties with an artistic profile. Extensive field investigations of the nominated subject confirm our previously formulated assumptions that:

a) practice, unlike theory, is a living process, mobile and often with hostile tendencies towards change;

b) the dynamic of a postmodernist pedagogical theory undeniably needs a functionally innovative praxeology;

c) current educational technologies assume an organized system, in which the components can and must be applied in an integrated manner;

d) the correlation of the results of our research with the results of research currently obtained demonstrates that change strategies focused only on gifted/gifted pupils/students do not fully solve the problem, because they must provide equal opportunities to the entire sample of the educational process.

The measures taken in this regard do not exclude certain foreseeable risks such as:

a) the low level of responsibility and attitude that some managers and teachers could show towards the objectives put forward in the program of experimental research and implementation of the targeted praxeology;

b) the existence of gaps in the logistical assurance necessary for the instructional-educational process in arts schools;

c) the level of professional performance of teaching staff, the low interest for change actions in education, will initially not ensure everywhere the awareness of the priorities of the transition from traditional praxeology to the formative-innovative one;

d) the practitioner's access to the theoretical-methodical materials, curricula/manuals and their evaluation in order to successfully achieve a qualitative education and for change.

Thus, the analysis of foreseeable risks implies the need for practitioners to change from the awareness of artistic education as a secondary phenomenon to that of a cultural priority of the European-type society. In this context, efforts were made to corroborate university and pre-university factors in order to achieve the projected changes.

When we emphasize innovative praxeology, we have in mind the reformation of pedagogy conceived as a science and as a humanistic practice, constituted as an open system, which means that its priority objective is to revise, re-conceptualize the educational principles; through its constitutive constructs, training (teaching, learning, cognition) and education (training, development, change), which asserts itself as a managerial science, insisting through both its roles on a qualitative, effective and progressive educational action (V. Babii, T. Bularga, 2015).

In order to establish a dynamic relationship between theoretical approaches and successful practical applications of scientific-epistemological approaches, there is a need for an optimal collaboration between theoretical accumulations and educational praxis innovations. Qualitative connections

between praxeology and theory cannot by themselves cause desired changes in the educational process. But the educational practice and its study, praxeology, constitute for the education sciences not only one of the three sources of knowledge in pedagogical research, but also a significant epistemological basis able to contribute to the solution of the problems of pedagogy, in particular, to the optimization the theory – educational practice relationship.

We see such an effective connection and collaboration between theory and practice from collaborative positions both horizontally (the active-applicative receptivity of practitioners to scientific approaches and elaborations, on the one hand, and the systemic and continuous valorization of the innovative experiences of practitioners, on the other hand), as well as vertically, which means that the innovative praxeologist takes from the theoretical elaborations not everything in detail, but only the essential ideas to apply them from their own positions, these being accompanied by another options of the actor of the process of change through practical innovation.

The approach of optimizing the theory-practice relationship obtains additional instructive-formative and artistic development valences, due to the principles of creation/recreation-reception of artistic products, which stipulate that the work of art exists as such only in the process of its interpretation-visualization-audition – process that includes the mental action of the author of creation, conventionally considered as a theoretical one, with the action of reception and, at the same time, being considered as a practical one.

The process of artistic reception within the instructive-formative actions is identified with the educational action itself. In this process, a considerable weight belongs to the participative status of the pupil/student in the action of design, implementation and evaluation/self-evaluation (by prescribing individual behavioral maps, anticipating practical actions, varying operations, accomplishing tasks by choosing the optimal variants of solving) and the dynamics of the professional competence of the teaching staff to gradually realize the process of design (theoretical) and action (practical), by identifying educational contents and valuable actions, diagnosing individual resources, planning, forming hypotheses, sequential and final evaluation.

We are convinced that artistic activity differs greatly from other human activities due to its ontological specificity, which requires taking into account the opportunities and apparent challenges in the manifestation of the individual potential of the pupil/student, an act that is expressed by transposing the theoretical prescriptions into practical actions undeniably by

the presence of emotional-affective reactions, by living the projects and logistic maps of the action (V. Babii, 2010), not just waiting for the incentives from the outside, but by strengthening the student's own artistic intentions and decisions – subjects of education.

However, in the artistic action, the person's approach is a realization with the intention of purely artistic manifestation. It is produced in a complex pose of creator, performer, listener, spectator, reader; it integrates the image of real phenomena and subjective ideas; seeking to manifest itself through the product and as a product of the respective art: music, plastic arts, choreography, etc. Being involved in the artistic process of a certain art, the pupil or student simultaneously calls on other arts to complete the artistic image specific to the given field. Emerging from such educational-philosophical perspectives, we realize that, for example, the act of musical perception of the listener is not one of strictly artistic or strictly musical imagination, but one of musical-artistic imagination. So the activity of the actor of the reception process, related to this field, is an action with a wider range of influence, with the name of musical-artistic action. For these reasons, the notion of artistic is not an artificial supplement to the word musical, but represents a content with an integrated, unique meaning.

Considering artistic action (AA) as a fundamental component in balancing the theoretical and praxeological sphere, we find it appropriate to identify the notion of action. Action is a word of Latin origin with the meaning of "acsio", meaning to do, to act. In DEX, action is described as "the act of acting, an activity undertaken to achieve a goal". Starting from the essence of the nominated notion, we will specify that its main meaning is reduced to the phenomenon of action, but not to the will of chance, but to achieve a certain goal. In connection with the approach to action in education, the question arises: "What is the dimension of the action process?" In the literature, action is treated as a practical act of an activity. But there is also the opinion that the action is reduced not only to the practical sphere, but also includes the sphere of design/planning, what takes place in mental (theoretical) terms. In other words, the very fact of advancing the purpose of the action, the intention to design the course of realization, is an action step. In this sense, the action transcends the boundaries of an actual activity with its traditional components: purpose, reasons, operations, etc.

The artistic action of the student is a behavioral microsystem activated (mobilized/ employed) by pedagogical stimulus (principles, methods, techniques), to continuously increase the effort, to help the student to fit into the effort curve (I. Radu and M. Ionescu). The pedagogical mastery, in this sense, implies the oriented stimulation of the student's attitudes

towards the instructive and social obligations, towards the degree of introspection of the goals and the motivational sphere. The systemic orientation of the personality towards the result, accompanied by the processes of change and innovation of one's own values, must be continuously supported by personality factors: intelligence, initiative, perseverance, autonomous will, enhanced artistic abilities, creative imagination, emotionality, responsibility.

In the present chapter, both the aspects related to the theoretical sphere (of design) AA, and to its practical sphere, in the realization process, were taken into account. The focus on one area or another of AA largely depends on the age of schooling. Thus, in the work with the students of the small classes, a considerable weight will have the aspects related to the practical sphere of the students' action: audio-video, perception-interpretation, perception-game/ choreography (vocal-choral interpretation, vocal-instrumental music, performing dance movements, performing/creating musical games, etc.). In working with students of adolescent age, with ordinary students with practical actions, a special weight will have the theoretical actions: design / anticipation, hypothesizing, analysis, generalization, etc.

The Stimulus-Response / Behavior relationship in the context of AA is tested, especially, for obtaining a short connection effect, to the detriment of the tendency to vary the various causes that, often, in the context of education, we do not even take into account. The artistic message offers the concrete person multiple possibilities to vary his feelings. The ability to vary depends on the degree of manifestation of proactivity. The proactive person creates from a simple feeling a range of new feelings and meanings, a series of compound feelings, which he brings to a fundamental sense and vice versa, while the reactive person tends to a trivialization, trivialization of meanings, opting rather for a range of meanings that belong to the learned. The effective power of a person in the fields of art, and not only, is to operationalize with the freedom to choose between stimulus (S theoretical / practical) and response (R theoretic / practical) feelings or values, personal decisions or circumstances – indispensable aspects of the artistic proactivity model.

At the initial stage we do not intend, in particular, to highlight the cadences of AA efficiency, although tangentially we will not miss the moment to highlight the role of one or another kind of practical action in raising the quality of the educational / training process. Here the expected goals are modest in theory, because the main emphasis is placed on the development of technologies / techniques for targeting the processes of operation of the elements of an action. Important is the re-conceptualization

of musical-artistic actions, treated as an integrative phenomenon between theory and practice, between teacher and student, between design and realization, between stimulus-purpose and stimulus-response-behavior.

At all praxeological stages as a foundation remain to be 5 principles of efficiency, re-conceptualized and methodologically instrumented from the perspective of a qualitative education:

- the principle of proactivity ("to be" and "to know");
- the principle of value centering ("to be free in option");
- the principle of artistic introduction ("to be open to the truth", the presence of the state of "openness to beauty, to intimacy");
- the principle of creation and creativity ("being inventive", the presence of the state of "extinction in novelty");
- the principle of personal success ("continuously striving for change in a new quality").

The efficiency of artistic actions of students, having as theoretical foundations the nominated principles, is studied through the prism of III levels of achievement of the objectives of the implementation of innovative-artistic praxeology, which is based on the following levels of achievement:

1. The theoretical level, which is called to highlight the opportunities and risks of theoretical elaborations carried out along the way in the field of artistic education;

2. The cognitive-proximate level leads us to perform an activity of identification and overlap of the content of study manuals, guides, methodological recommendations and other materials with didactic coverage function, on the one hand, and their connection to the content of theoretical approaches, on the other hand;

3. The praxeological level, which from the beginning highlights the study of practical success both from those who are trained and from those who guide the actual training process.

In turn, each of the three levels mentioned above connects its contents to the scale of other 8 levels of artistic training, taking into account the following aspects:

- 1) content;
- 2) attitude / motivation;
- 3) design;
- 4) modeling;
- 5) expectation;
- 6) realization;
- 7) evaluation;
- 8) approval / disapproval.

Determining the levels of artistic performance will allow focusing the implementation process on certain factors of efficiency of both the artistic action of the pupil / student and the action of the teacher.

We set out to study the formative-educational activity of the practitioner from the point of view of several positions, which have a significant weight in connection with the process of implementing innovative praxeology, namely – verifying the relationship between the variables: professionalism and pedagogical competence, mastery and continuous self-improvement.

Based on these statements, we established the following praxeological correlations:

- the degree of mastery by the teacher-practitioner of technologies to promote an operative and qualitative style of action;
- the dimension of stimulating the independence of the pupil / student in the efficient design and realization of AA;
- the level of application of the indirect influence model.

Among the foreseeable risks that we can expect in the practice of teaching-learning-evaluation we could highlight as risks that remain open to the process of implementing innovative praxeology the operationalization of three variables with a consecutive and specific area of artistic action: design – organization – realization.

Human action, in part, artistic action remains to be, as mentioned above, the link between theory and practice, which forces us to highlight the accompanying factors from the perspective of effective praxeology. Among the factors accompanying the artistic action we will expose:

- the interventions of so-called positive factors, with facilitating input and of so-called factors, with negative input. What remains certain is that from case to case each of these factors can influence both positively and negatively: the level of direction with the elements of the process of artistic empathy of the pupil / student; transposition into the role of another, including in artistic roles; overlapping one's own feelings with the feelings of others; intimate openness in terms of meanings, artistic ideas, etc.

- motivation of artistic action effectiveness, expressed by the motives-stimulus: imitation, practice, realization according to the model or "maps" pre-written from the outside, recovery, change, dynamics, activism, freedom of decision, taking initiatives, self-management;

- motivational success, approached in terms of the principle of stimulating, organizing and achieving artistic actions of students;

- motives-values, conceptualized in artistic proactivity and specified as follows:

a. the motive of "tacit influence" (W. Jordan) with the meaning of influencing the student by the way of "being", of radiating what you are, of hearing and understanding art, of creating, interpreting it – all being stimulated the reason-factor: "tacit influence";

b. the reason for "lasting satisfaction" (St. R. Covey) is a primordial necessity in connection with artistic activity. This reason gives the person resistance, strength of character in the repeated resumption of the action;

c. the reason for the artistic transfer on other fields of activity;
– artistic communication, achieved through specific means of language, music and other arts (intonation, poetic verbalization, mime / pantomime, rhythmic / dance movements);

– external and internal stimulation;

– the real and ideal result (effect);

– evaluation and self-evaluation of one's own and others' behaviors.

During the artistic actions we identify the following relationships:

a) *Teacher – student*. This formula implies the relationship of interaction (inter + action), in which, regardless of the levels of investment in the system of action of individual resources, the process takes place due to the compensatory law. The power of influencing a part (of the teacher by the student or vice versa) lies in the strength / power of the tendencies and the real potentialities of each agent to act appropriately for the situation. The educational / formative situation is created by the agents themselves who initiate the action. The situation is an objective-subjective state that appears as soon as we start acting. The teacher-student relationship is strongly empathized.

The design and improvisation / restoration / reorientation of the situation in the direction of qualitative development of the student's action is a fundamental condition in the concept of modeling an efficient artistic action.

b) *Student – art*. At this level of relationship the emphasis is on the paradigm of qualitative personality change. Quality is always the result of a series of changes, although not every change necessarily leads to a new quality, but only that change which is positive.

The student prone to a reactive manifestation, into a negative behavior, cannot bet on a qualitative change in the expected field.

The effect of change is the result of a single action or an entire system of actions. The quality change of the behavior centered on the ethical-artistic values is provided thanks to the "student-art" relationship.

c) *Theory – practice.* The problem of relating educational theory and practice is a key issue of pedagogy. The desideratum of balancing the actions of the educational-theoretical environment and the educational-practical environment is not to frustrate / trigger the traditional actions, but to re-orient them towards qualitative change and progress. At the moment, the institutionalized educational system does not have the sources provided especially for the enrollment in practice of the theoretical approaches, except by way of training teachers in specialized courses. Therefore, today's researcher is obliged not only to develop consistent research, but also to invest their results in the educational-practical environment.

From the very beginning, we mentioned that the efficient development of the artistic action and the achievement of a desired result can take place only after observing some steps performed in stages.

Therefore, in the first stage, the question-stimulus should be put forward, which can be both emergent in nature, from within, and exogenous in nature, from outside. For example, as a question-stimulus, there may be provocative information: "what is this?", in a warning situation occurs.

In the second stage, a reflection of the interlocutor would be needed by analyzing the stimulus received either from inside or from outside and bringing some provisional explanations, with a hypothetical character.

The third stage is reduced to the acceptance or rejection by the respondent of the stimulus received from the outside through the act of preserving the project of the action or even its definitive exclusion from the mental field.

At the fourth stage, the decision is taken and the practical action project is elaborated.

The fifth stage, for logical reasons, should be entirely devoted to the realization of the actual action through real effects: intonation, rhythm, verbalization, drawing, schematization, etc.

Obviously, we reserve the sixth stage for the evaluation and self-evaluation of the results of the action, the documentation of the negative incidents and the analysis of the causes that caused these incidents.

Teacher's mediation.

The practitioner assumes a great formative responsibility, since he evolves as an educator and manager of the interdisciplinary process (pedagogy, psychology, philosophy, musicology, aesthetics). The didactic, educational and managerial skills of the teacher are put into action, respectively the curricular strategies, related to the social demands placed on education, on education. Based on the obligations and responsibilities that the

practitioner assumes for the educational cause, in what follows, we will specify the main roles that a teacher-practitioner must fulfill:

First of all, let it be:

– observer and mediator of intermediate processes (individual environment ↔ artistic environment ↔ instructive-educational/social environment);

- producer of ideas and cognitive-formative messages;
- coordinator of individual and group actions/situations;
- designer of actions, strategies, programs, plans (E. Joița, 2000);
- experimenter of ideas, individual and collective hypotheses;
- source of information, model of behavior, bearer of values

(E. Joița, 2000);

Second, take responsibility for:

– the managerial orientation of the personality;

– the initiation of various ideas, hypotheses, projects of action maps;

– making reasonable decisions, drawing up and adopting artistic behavior maps;

– the choice of contents and strategies, intellectual resources according to the necessary effort;

– differentiated guidance with actuation operations;

– inhibition of non-value factors/components of artistic actions of student;

– renovation of organizational forms, objectives and techniques for influencing the educated;

– ensuring interdisciplinary integration (between pedagogy, with formative-educational functions).

Pedagogical roles

In the context of the mediation functions of the practitioner in the process, the pedagogical roles need to be identified and staggered, which are related to the achievement of the objectives of an interactive education and which must focus on the following desired:

– to create from each work of art an environment in which the pupil/student can live the artistic moments as a performance of your soul;

– to encourage pupils/students to make imaginative transfers from one art to another;

– to create situations of openness through art towards oneself, towards others;

– to stimulate the ingenuity, flexibility and convergence of pupils/students in the design/organization and realization of artistic action;

- to be a skilled manager not only in terms of launching/advancing cognitive-didactic tasks, but also in relation to modeling the process of their effective realization;

- to organize and structure efficiently the form and content of the artistic instruction/education class and extracurricular classes;

- to exemplify through own actions valuable artistic experiences;

- to urge students to generalizations and independent conclusions

(L. Arceajnicova, 1987);

Psychological roles

We reduce them to the development of the specific mental components of the pupil/student influenced by artistic stimuli. In this context, the teacher must focus his activity towards:

- stimulation of special and general artistic abilities;

- the value orientation of thinking;

- internalizing the work, hearing the music itself;

- the retreat after the audition;

- stimulating the spirit of research;

- cultivating the spirit of observation;

- the development of autonomous will;

- stimulation of cognitive curiosity, special interest in artistic activities;

- orientation towards an intrinsic motivation for art;

- the high evaluation of the desire to communicate, debate, verbally interpret works of art;

- stimulating the tendency towards the result "dominance in relations with colleagues" (C. Crețu, 1997);

- supporting "intense emotional experiences" (C. Crețu, 1997).

Musicological and aesthetic roles

This group of roles resides in the formation/development in pupils/students of value attitudes oriented towards the active perception of art creations with a rich and varied content, original in form and style. Based on these objectives, the teacher is obliged to:

- to develop the general faculty of listening, the acquisition of artistic hearing of the sounds of the world, deciphering their meaning/voice (I. Gagim, 2004);

- to center the intellectual-artistic universe of the pupil/student on human values, reflected in the content of the messages of popular music and written by composers;

- engage in the perceptive-sensitive level of the student the capacities of conceiving the legalities of developing the artistic discourse as a virtual and real behavioral environment;

- to spiritually identify with the dramaturgy by connecting the motivation/individual reasons with the artistic reasons;

- to open the artistic codes with the help of which the creators of musical works influence the listener;

From the perspective of ensuring an efficient interdisciplinary interference, it is necessary to highlight the roles of the pedagogue-praxeologist in the following directions:

a) proactive centering, achieved by:

- creating maps of perceptive, interperceptive and creative behavior;

- managing the way of perception, keeping/conserving, securing, distribution, awareness and application of spiritual acquisitions;

- time budget management, for efficient rationalization of artistic actions;

- coordinating, guiding, advising the stages of design and organization/realization of pupils/students' actions;

b) value centering on:

- orientation towards identifying the aesthetic sense of the artistic creation;

- individual and group musical composition and improvisation;

- fast and qualitative learning of music;

- cultivating a proactive language;

- cultivating varied interests;

- performing artistic skills;

- evaluation and critical self-evaluation;

- the transfer of efficiency (G.Văideanu) of the teacher from the artistic environment to the individual environment;

c) focus on the introduction to art through:

- the conscious penetration into the secrets of the artistic message, empathizing perception;

- the motivation oriented towards knowing oneself and others in the models of aesthetic and moral behavior;

- offering the possibilities of integration in artistic activities horizontally and vertically;

- the cultivation of the habit centered on the win-win behavioral paradigm (S. Covey) in the approach of a manifest autonomous will;

d) focus on creativity/creation through:

- formulating reasonable and original opinions;

- independent solving of problems/questions-stimuli;
- development of polydimensional artistic imagination;
- accountability for judgments, open ideas for discussion;
- the optimal choice between the ideas launched in relation to the perceived artistic material;
 - the delimitation of the essential from the secondary, the valuable from the ephemeral;
 - ensuring the balance between: intuitive-logical, empirical-theoretical, emotional-rational;
- e) centering artistic actions on the elements of temporal forms:
 - musical tempo conceived as a "music – situation in time" phenomenon, realized through reflection operations:
 - natural (the student undertakes movements with a speed appropriate to the characteristic orientation of the given time, in the case that no other activating factors are involved, with a tempo within the limits of an average speed);
 - slowing down (the student involves in the field of his action everything he sees: note texts, charts, instrument, keyboard, fingers, hand), everything he hears: verbal indications, melodies, rhythms, harmonies;
 - acceleration (note texts with relatively small values imply a large energy transaction for the student's imagination and sensations, perceptions, which stimulates the speeding up of the musical tempo).

In conclusion to this chapter we mention that classes and extracurricular classes are made up of a series of actions that should have a value of *an actional event*, for which is characteristic the presence of:

- emerging and exogenous stimulus;
- content of the action itself;
- dramaturgy of action: introduction, exposition, development, reprise, conclusion;
- motivation-purpose, motivations-purposes;
- deployment environments: *educational-training* environment, expressed by formative pressure, dependence; *individual* environment, expressed by freedom of choice, independent state; *artistic* environment, supported by qualitative changes, inter-independence state;
 - ability to follow certain principles rigors;
 - able to have a practical effect on the identification of the child's personality and correct gender self-identification.

We understand the role of music in human existence not as some kind of activity, which can be explained by reference verbs: to perceive, interpret, compose, understand, associate, meditate, feel, etc., but by

penetrating in the philosophical sense of music as the principle+stimulus (P+S) of the answer (R) to the questions coming from the inside/outside. The penetration into the elements of the musical language, the modeling of this musical material, very specific, let's not say enigmatic, constitutes the level of gradual opening of the pupil/student to the depths of the content. The explanation, deciphering (hermeneutics) of musical-artistic depths is related to the level of artistic introduction, "general soul opening" (G. Bălan, 1975).

Consciousness is that factor that contributes to the formation of the state + S (stimulus) with the meaning of "demanding" insistently. It is meant to "ask" not at will, but by being aware of what is necessary, i.e. "knowing" what you need. Thus, opening the Ego to music does not mean artistic perception, conceived as an actual action, but a continuous search and rediscovery of the self in perceived musical phenomena.

Among the principles, which significantly contribute to the effective orientation of organizational approaches in music pedagogy, we highlight: the principle of artistic introduction and value centering.

Focusing on the principle of learning through action is one of the factors of openness to music. Centering learning on the principle of action would only form half of the route, i.e. that of the overcome principle of conscious and active participation of pupils/students in learning processes. The second half of the dynamic route, based on the principle of openness to art/to oneself/to the world – comes down to personality modeling through proactive action, which becomes the foundation of the efficiency of the educational process.

The study of the phenomenon of pupils/students' openness to was shaped around the following dependencies:

- knowledge overload affects the experiential-behavioral retention rate;
- with the increase in the volume of the material, the retention percentage decreases (I. Radu, 1999);
- mechanical learning equates to forgetting the knowledge accumulated in an intuitive, non-logical way;
- the exponential accumulation of information requires the continuous enrichment and renewal of knowledge (I. Radu, 1999);
- comparing the feelings provoked at the moment with those of apperception;
- retention in memory of those received;
- internalizing the effects of musical sounds;
- the systematization of musical intonations;

- differentiation of melodies, harmonies, rhythms, timbres of musical creation;
- highlighting the characteristic intonations;
- stylization of character and artistic content;
- identifying the content of the musical discourse in terms of real-metaphorical imagery;
- original imagination;
- the decomposition of the whole into microstructures with a sense of essentiality;
- synthesizing with the pretense of globalization;
- focusing attention on values and orientation towards value;
- self-stimulation by capitalizing on new representations and by expanding the space of influence of the musical-artistic environment and the existing environment;
- experiencing through emotional "seeing" and "hearing" the musical message as you "yourself", as another;
- awareness of personal and other successes and failures through the study of the artistic message, conceived as a special environment – stimulus;
- the spiritual-artistic experience, the intimate universe and its improvement are permanently open to music and the reception-interpretation-musical creation (I. Gagim, 2004);
- near reflection;
- the evocation of experiential facts consonant with the current musical message;
- eliciting new ideas regarding the content of the perceived/interpreted musical creation;
- criticism of the circumstances, the unsatisfactory, non-valuable musical-artistic environment;
- approval or disapproval of AA factors;
- evaluation and self-evaluation;
- the measurement of individual resources and the estimation of the energy, the power necessary for a continuous dynamism of the effort.

In conclusion, in this chapter we will mention that the course hours and the extracurricular hours are made up of a series of actions, which must have the value of an action event, for which the presence is characteristic:

- emerging, exogenous stimulus or stimuli;
- the content of the action itself;
- the dramaturgy of the action: introduction, exhibition, development, culmination, half, conclusion;

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- motivation-purpose, motivation-goals;
- development environments: instructive-educational, expressed by formative pressure, state of dependence; individually, expressed through the freedom of choice, the independent state; artistic, supported by qualitative changes, intra-independent status;
- the ability to follow the rigors of certain principles;
- finalities having a practical effect.

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